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Sixty-second Series of Gala Musical Events Outclasses All Previous Affairs in this Musical City—"Hora Novissima," by the Late Horatio Parker, Given in Memory of the Composer—Philadelphia Orchestra Men Assist—Chorus Work Excellent—Brilliant Array of Soloists—Conductors Coffin and Rich Display Efficiency with the Baton

"An unusual and unqualified success" was the verdict of those who attended the sixty-second music festival at Worcester, Mass., October 4 to 8. Probably never before in the history of these important events has there been such enthusiasm, attendance, stellar work and such an atmosphere of things done well. Much praise must be accorded to the board of government, which included Arthur J. Bassett, president; J. Vernon Butler, vice-president; Harry R. Sinclair, secretary; George R. Bliss, treasurer; Luther M. Lovell, librarian; and the various committees which contributed to the success of the festival. Tribute also should be paid to the chorus, which labored valiantly. It might not be amiss right here to express the hope that the festival of 1921 will be given in a new and spacious hall that will be a source of pride to every citizen of Worcester and a monument to the city as well.

CHORUS AND ORCHESTRA.

That very efficient and dominating conductor, Nelson P. Coffin, was par excellence in leading the chorus. He possesses a striking personality and an amazing musical perception. Mr. Coffin (who, by the way, made his debut as director here) shed a light of glory on the works performed, the chorus, and himself. A modesty that is pleasing, yet unwarranted, makes Mr. Coffin still finer in the eyes of festival patrons.

Unmistakable and vivid was the conducting of Thaddeus Rich and his sixty members of the Philadelphia Orchestra. Under his baton every work and every accompaniment was given distinction. Mr. Rich is a musician who is thoroughly appreciated in Worcester.

FIRST CONCERT, OCTOBER 6.

"Hora Novissima," given in memory of Horatio Parker (the composer of the oratorio), was the main event at the first concert, October 6, with Beethoven's fifth symphony as an introduction. Emil F. Schmidt conducted the four movements of the symphony especially well considering the short notice given him. (Mr. Rich was called away suddenly to the death-bed of his mother). The rendition was excellent and worthy of Beethoven. "Hora Novissima" is a favorite work, and at this concert was enjoyed to the full. The beautiful melodies and the charming orchestration and solos were exceedingly well received. Mr. Coffin was at his best and the orchestra was splendid. The soloists were Florence Hinkle, soprano; Alma Beck, contralto; George Hamlin, tenor, and Milton Snyder, bass. Walter Farmer was the organist. Florence Hinkle added another link to the chain of successes which she already has to her credit here. Her singing was irreproachable, and her solo work in the quartet was one of the high lights of the evening. George Hamlin impressed the audience with his absolute sureness and composure, and in his aria scored an emphatic success. Milton Snyder justified himself in being re-engaged for the festival. Suavity and sonorousness stood out in his entire performance. Alma Beck was the newcomer of the evening. Blessed with a luscious organ and an ability to sing artistically, she called forth the unlimited praise of the audience.

SECOND CONCERT, OCTOBER 7 (AFTERNOON).

Mr. Rich and his inspired musicians presented a varied orchestral program that was a delight from start to finish. Almost every shading and every emotion possible through orchestral effects were displayed under the conductor's guidance. Worcester audiences frankly like Rossini music, and Wagner programmed once more was a real treat. The justly famed Helen Yorke sang "Una Voce Poco Fa," from "The Barber of Seville," in a voice that went straight to the hearts of her listeners.

THIRD CONCERT, OCTOBER 7 (EVENING).

Cesar Franck's "The Beatitudes" was the offering for the third concert. Everything went wonderfully. Orchestra and chorus were as one. The soprano, Vera Curtis,

had an important part and made an especially fine impression. Mary Allen had the part of the mother in the third beatitude, and hers was a sympathetic and well-voiced performance. It is to be hoped that she will be heard here again in a more important role. Merle Alcock, an artist to her finger-tips, shouldered the brunt of the work and earned paeans of praise. Paul Althouse thrilled the house with a dramatic rendition that was superb. Judson House, tenor, while having a small part, did it more than well, and some of the best evening's work was his in the male quartet. Fred Patton is an artist. Coupled with a powerful voice the combination is high above the average. Charles Tittman, a newcomer, was ill cast in his part, but made of a very difficult task a fine piece of singing. A voice of purity and sympathy marked his performance.



Photo © Moffett, Chicago

HERBERT M. JOHNSON.

The new executive director of the Chicago Opera Association. The burden of the heavy season last year fell on Mr. Johnson's shoulders owing to Cleofonte Campanini's untimely death, and the way in which he acquitted himself under the load is a matter of record. The coming winter Mr. Johnson will steer the Chicago organization through the elaborate seasons in Chicago and New York, beside carrying it on the longest trans-continental tour ever undertaken by a large opera company in this country. His activities have already commenced, as the Chicago Opera Association began its preliminary season at Milwaukee on Monday of this week.

"The Beatitudes" may well be called the festival's greatest achievement from every musical angle.

FOURTH CONCERT, OCTOBER 8 (AFTERNOON).

John Powell, pianist, and the orchestra made this concert a memorable one. Henry F. Gilbert's symphonic poem was awaited expectantly. No disappointment came. The work is fluent, highly original and leaves a pleasant taste. Rather abrupt, but excellent. John Powell's playing always is interesting. In the Liszt E flat concerto, it was unusually so. He has become a prime favorite because he has something high and worthy to offer. Thaddeus Rich, in his ever satisfying manner, led his players to an orchestral victory.

FIFTH CONCERT, OCTOBER 8 (EVENING).

October 8 was Artists' Night and brought forth an array of stellar musical lights. Rosa Ponselle was the star of the occasion. She possesses a glorious voice and entirely lived up to her enviable reputation as an artist. Paul Althouse sang two operatic arias as one inspired. He was acclaimed and added encores. John Powell was the soloist in his "Negro" rhapsody for piano and orchestra and was highly successful. Responding to the urgent and insistent demands of the audience he gave some of his other compositions as encores. Orchestral numbers came as refreshing respites from a heavy program and all were well done.

FESTIVAL NOTES.

The work of the chorus throughout the festival was excellent. There was important work for this body of sing-

ers each evening, and Conductor Coffin invariably found his forces responding eagerly to every wish of the director. One member in particular deserves much credit; this was Anna M. Evans, who occupied a seat in the front row of the alto section and who sang the entire choral part in Parker's "Hora Novissima" and Franck's "The Beatitudes" without her score book, furnishing an inspiration to the audience and her fellow choral members.

(Continued on page 22)

CHICAGO OPERA BEGINS ITS PRELIMINARY SEASON AT MILWAUKEE

St. Paul Also to Have Performances—Marinuzzi's "Jacquerie" to Open Home Season on November 17—New York to Hear Company Beginning January 24—Post-Season Tour Will Follow

The Chicago Opera Association opened its season at Milwaukee on Monday of this week, giving "Cavalleria Rusticana" and "Pagliacci" with Raisa, Riccardo Martin, Defrere, and Maria Santillan in the former, and Ruffo, Forrest Lamont, Marcella Craft, Oliviero and Defrere singing the latter. On Tuesday night "La Traviata" was sung with Hempel, Bonci, Rimini, Philine Falco, Nicolay Civali and Defrere. From Milwaukee the organization proceeds upon a preliminary tour terminating at St. Paul on October 30. Two weeks and a half of rehearsal follow in preparation for the home season at the Auditorium in Chicago, which will be inaugurated with a novelty, "Jacquerie," by Gino Marinuzzi, artistic manager and chief conductor of the company, which has hitherto been heard only in Rome and Buenos Aires.

The selection of Wednesday, November 17, for the premiere of the home season is in conformity with a tradition of the Chicago Opera Association to advance the opening performance one day each season to permit subscribers equal opportunity to be first nighters in annual rotation. The Chicago season extends ten weeks, bringing the organization to New York to open its Manhattan season on Monday, January 24, 1921, for six weeks at the Manhattan Opera House.

At the conclusion of the New York engagement the real wanderings of the Chicago company begin with what is known as the post-season tour. This carries the organization across the continent, with an invasion of the Southwest as far as the Mexican border and long stays at San Francisco and Los Angeles, bringing the singers back to Chicago in May in time to scurry for their European and South American engagements.

Executive Director Johnson reports unusual interest in and support of opera, not only in New York and Chi-

cago, as disclosed by the early rush of subscriptions, but also throughout the entire country, where a reaction to grand opera is apparent such as hitherto has been unknown. "The Chicago company is very much gratified by the welcome it has received in New York," said he, "and its return to the cradle where it developed, Hammerstein's Manhattan Opera House, has been the signal for support from its friends in a measure never before experienced. Receipts from subscriptions in New York at this early date are in excess of the total when the season opened last year. As this condition is practically universal throughout the territory where the company is scheduled to appear, we feel that every indication points to the most successful season in the history of the organization."

Riccardo Martin Back Home

Riccardo Martin, the American tenor, who sang at Covent Garden last summer, returned from Europe about a week ago, and immediately joined the Chicago Opera Association, singing with it at the opening performance in Milwaukee on Monday of this week.

Muzio Returning to U. S. A.

Claudia Muzio, soprano of the Metropolitan Opera Company, is giving a concert at the Hippodrome on November 21. This is to be the first concert of a series she will give before her appearance at the opera. Miss Muzio has just finished a highly successful tour of South America and is now on her way to the United States.

5000 BANDSMEN COMPETE FOR LONDON'S \$5000 PRIZE

Yorkshire Miners Judged the Winners with Rendition of Wagner's "Tannhäuser"—Myra Hess, Pianist, Pleases Critics and Public—Promenade Concerts Well Attended—Americans Represented—Carl Rosa Opera School Offers Many Advantages—Why Covent Garden Failed—Fine Fiddles

London, September 27, 1920.—Five thousand men with as many instruments of brass assembled at the huge Crystal Palace in southeast London on Saturday afternoon to compete for a prize of \$5,000. It was won by a band of miners from Yorkshire, but how the judges could detect the best among so many bands is something I shall never understand. Probably no band but the winning band can understand it either. Every one of the competing bands was good, although the programs were not judiciously chosen for brass instruments. A dozen clarinets can manage fairly well in playing arrangements of rapid orchestral passages, but chromatic passages and elaborate runs on cornets are not musically satisfying. If Wagner had composed "Tannhäuser" for a brass band he certainly would have written it another way. But "Tannhäuser" offered the players plenty of opportunity to display their execution, and they executed the passages with a brazen brilliancy which made string passages merely musical and tame.

FROM BRASS TO IVORY.

Gulliver's shock in going from the Lilliputians to the Brobdingnagians could hardly have been greater had he gone from a contest of 5,000 bandmen in the Crystal Palace to a piano recital of Chopin music played by Myra Hess in the Queen's Hall. Fortunately, works of art are not to be measured by size. One young woman and a piano looked very small after the throngs of men with their shining and vociferous brass instruments, but the art of the recitalist places her where no amateur bandman can ever overtake her. Even among pianists Myra Hess has very few rivals. Certainly very few women pianists could fill the large Queen's Hall with lovers of Chopin. Her program included the B flat minor sonata, the barcarolle, the G minor ballade, a prelude, five mazurkas and seven etudes, and there were extra numbers at the end. Her public, too, is not a specially selected company of friends in high society whose favors have been sought and courted. The hall was filled with genuine music lovers who were unstinted in their applause throughout the entire recital. I had a moment's conversation with the artist after the recital and expressed the opinion that she was ready for a concert tour in America, and that the Americans were ready to listen to such poetic and delightful piano playing. But I could not make out in the crowded greenroom whether she had her thoughts fixed on an American tour or not. She is young and attractive in appearance, and mature in her art. The future has more in store for her than any success she has yet had, great as her success has been.

STRONGER THAN EVER.

The Promenade Concerts at the Queen's Hall have been remarkably well attended this season, but the programs, from a music critic's point of view, contain very little to write about. Sir Henry J. Wood evidently kept in mind, when he was selecting his material, that the English public "likes what it knows." And of course another advantage of playing familiar works is that the all important cost of rehearsals can be kept down. These concerts must pay their way or disappear. It argues well for Arthur Newman's management and the liking of the London public for orchestral music that the Promenade Concerts are going stronger than ever in their twenty-sixth year.

AMERICANS ON THE PROM PROGRAMS.

There are novelties and less familiar works from time to time, however, and among these novelties are several American works. Templeton Strong, MacDowell and Henry F. Gilbert have represented the United States thus far, and their works have invariably been well received by the public and favorably reviewed by the press. Sir Henry knows full well that the London public does not put patriotism before art in musical affairs and he has not filled up his programs with British works. Every week sees two or three British compositions on the musical bill of fare, but the programs have returned to practically the same forms they had before the war, with no restrictions on German enemies and no preferences for French friends. During the past week an agreeable, though somewhat immature, ballet suite by Eric Fogg, and a set of brilliant but not too lucid symphonic variations for piano and orchestra by Arnold Bax were the new English works. Holbrooke, John Ireland, Percy Pitt, Sullivan, Eric Coates, were represented by more or less familiar works. The British composer has plenty of opportunity to be heard. His works will be played as often as Sullivan's whenever the British public indicates a desire to hear more British music.

WINTER CONCERT SEASON OPENS.

The concert season, properly so called, has now begun. On Saturday afternoon the Enoch concerts started at Central Hall and made a good beginning for their third season by adding a small orchestra of thirty performers to their musical forces, doubtless after the manner of the highly successful light orchestra which has played at the Chappell Ballad Concerts in the Queen's Hall for several seasons. It now remains for the Boosey Ballad Concerts at Albert Hall to get an orchestra of their own. Then it will be impossible for the old fashioned admirer of the sentimental ballad to hear a whole afternoon of emotional mush without the intrusion of an orchestra. But I often wonder if the orchestra will lose some of its attractiveness by becoming so familiar to the ear of the public. The sound of the piano might be more effective in solos if the violinist and the vocalist did not require piano accompaniments. Will the orchestra lose a little of its charm by playing accompaniments for ballads sung and romances played?

BENHAM IN BERGEN.

I received a picture postcard from Victor Benham last week with the postmark of Bergen on it. As Benham said his Scandinavian tour took him to nearly every part of Norway, Sweden and Denmark except the little city of Bergen, I make a broad guess that the pianist made a pilgrimage to

Grieg's birthplace for purely sentimental reasons. One of these days I mean to carry my camera to the land of the midnight sun and get some photographs of the most northerly city of the world in which a musical genius was born. But perhaps some town in Alaska now harbors a young American Grieg, and Bergen will be eclipsed.

THE CARL ROSA OPERA COMPANY.

There are four Carl Rosa opera companies presenting operas in English in various parts of the British Isles. The difficulties which the managers have had in securing capable artists are greater than the average music lover might think. There are plenty of vocal pupils from the best music schools of England and from the many fine teachers in private studios. But these pupils know nothing about stage deportment, and their repertory consists of a few classical songs and half a dozen arias from French and Italian operas.

A CARL ROSA OPERA SCHOOL.

The managers can find plenty of good operatic artists who had stage experience, but who cannot pronounce the English language without a foreign accent which mars all their work. Therefore, after due thought and care, the Carl Rosa Opera Company's management opened a School of Opera recently in southwest London. I found my way to the school a few doors up Putney Hill, because I had often visited the place in years gone by to see the famous poet, Swinburne, walking from his house at the bottom of the hill to the open common at the top. If the Carl Rosa School of Opera can draw as much inspiration from the air that blows over Putney Hill as A. C. Swinburne drew, there will soon be operatic stars of some magnitude glowing in the firmament of English opera.

A WELL KNOWN FACULTY.

Among the teachers are Alice Esty, Zélie de Lussan, Marie Tietjens, Arthur Winckworth, and the ballet mistress, Mrs. Buckstone Clair. The musical director of the school is Arthur Fagge, who has conducted the various Carl Rosa performances, and is now conductor of the London Choral Union and other choirs. Every teacher has had years of operatic experience and knows what a pupil should study. The managers mean to make the school an institution for teaching singers how to appear on the stage and how to sing after they get there. The object of the school is not to take haphazard pupils who select their own studies and tell their instructors what they are to be taught. The really strong attraction of the school is that there are always vacancies for singers in the four traveling companies under the management of the Carl Rosa Company. No satisfactory pupil is turned out of the school to shift for himself and find an engagement as best he can. Every musician knows what a struggle there usually is to bridge over that chasm between leaving the teacher and finding a position. This difficulty is entirely removed for pupils of the Carl Rosa school. One of the London critics very pertinently says: "The student for whom no engagement is forthcoming at the end of the course may rest assured that nature never intended him for a successful operatic singer." The trouble in the past, however, has been that many an excellent singer and capable artist has had to waste years in getting an opportunity to appear in opera. If opera in English has come to stay then it is high time for a school capable of placing deserving young artists directly on the English opera stage and save them from the roundabout and unsatisfactory method of going to foreign parts to appear on the stage where never a syllable of their mother tongue is spoken or understood.

WHY COVENT GARDEN FAILED.

Th Referee very truly said recently: "The experience of recent years shows that so long as an opera is sung in English the public will be attracted by the assurance of a good ensemble, but when a foreign language is adopted the public is only attracted by world renowned stars." The absence of those world renowned stars, which have been twinkling in New York for many seasons, was the primary cause of Covent Garden's failure last summer. My own opinion, whatever it may be worth, is that the British public in general owes more to the musical performances of the Carl Rosa companies for over half a century than it owes to the alternating brilliant and dull seasons of grand opera in foreign languages at Covent Garden during the same period.

AN ENGLISH OPERA SUCCEEDS.

The latest novelty produced by the Carl Rosa Company is an opera by William Miller, author, and Stephen R. Philpot, composer, called "Dante and Beatrice." It was produced for the first time in its entirety at the western suburb of Hammersmith and the enthusiasm of the audience was unbounded. The composer, who conducted, was called to the stage after every act. I am told that the success of the work is so great that it will be added to the permanent repertory—that is to say, permanent as operatic works go. No opera has the permanence of the pyramids, for instance.

FINE FIDDLES.

"During the past month I have had the pleasure of handling and examining two of the finest violins in existence. One was a beautiful specimen of workmanship, tone and appearance, by Carlo Bergonzi, and the other was the famous "Rougemont" Stradivarius. The Bergonzi belongs to a young Welsh girl named Tessie Thomas, who has given a number of recitals in London and on the continent, in which she proved her right to play on such a magnificent instrument. Violinists do not need to be told that a fine Carlo Bergonzi is valuable as much for its exquisite tone and appearance as for its rarity. Stradivarius made very many more instruments than his pupil Bergonzi, and his name is more familiar to the public than the names of all other violin makers put together. Quite a number of his instruments have become famous under certain names which have by chance been given them. The greatest of all is the "Dolphin." There are "Le Messie," the "Betts," the

"Deurbroucq," the "Emperor," the "Hellier," the "Kiesewetter," the "Muntz," the "Salabue," the "Cessol," the "Alard," the "Bossier," the "Gillott," the "de Barrau," the "Sarasate," the "Lauterbach," and so on—names, by the way, with which Stradivarius had no more to do than Mozart had with his "Jupiter" symphony, and Beethoven had with his "Moonlight" sonata. The Stradivarius violin which is known as the "Rougemont" belongs to an Australian violinist who lives at present in London. I spent a few hours with him yesterday, listening to the violin and hearing the violinist tell about his four years behind barbed wire in a German concentration camp, where he was put very early in 1914, some days before England declared war. The only thing he was grateful for was that his precious Stradivarius was safe in England. I reminded him of the fact that if he had not been detained as a British prisoner he might have lost his life in the British army. Nevertheless he persuaded me to admit that four years behind a barbed wire fence are not to be desired as a method for killing time. He was a fellow pupil with Heifetz under Auer, and was about to give a recital when he was nabbed as a Britisher and put where his youthful vigor, big chest and strong arms could be of no military service to the enemies of Germany. Long before this letter reaches America he will have given his first London recital since he gained his liberty. He has played at a number of concerts recently on a tour throughout England, Scotland and Ireland, with Melba. His name is Godfrey Ludlow and he is casting longing eyes on America where so many of his teacher's pupils have been wonderfully successful. He means to have a concert tour in Australia first, however, partly to steady his nerves after his war experiences. CLARENCE LUCAS.

PHILADELPHIA ORCHESTRA PLANS ACTIVE SEASON

Notable Soloists Engaged—Monday Morning Musicales to Continue—Pavlova Returns—Chamber Music Association's Fourth Season—Samaroff to Play All the Beethoven Sonatas

Philadelphia, Pa., October 10, 1920.—The Philadelphia Orchestra will enter on its twenty-first season with the concerts of Friday afternoon and Saturday evening, October 15 and 16. As in previous years, the symphony series will consist of twenty-five Friday afternoon and twenty-five Saturday evening concerts, to be given at the Academy of Music. Conductor Leopold Stokowski, who spent the summer in Europe, is preparing the programs with his usual thoughtful care, and promises to present some interesting novelties.

An important feature of the season will be the appearance as guest conductor of Ossip Gabrilowitch, conductor of the Detroit Symphony Orchestra, who led the Philadelphia Orchestra with such notable success at a pair of concerts last season. The concerts of January 7 and 8 and also January 21 and 22 will be played under his direction, as well as concerts in Wilmington, Washington, Baltimore, Harrisburg and Pittsburg, beginning on January 10.

The Orchestra Chorus will again be maintained as an assisting body. Stephen Townsend, of Boston, has been re-engaged for the coming season. Mr. Stokowski is planning to present in connection with the choral forces, Mahler's second symphony, the ninth symphony of Beethoven, and the great "Requiem" of Brahms. The last named work he proposes to play, also, at one of the New York concerts.

The programs without soloists were so favorably received last season that the association has provided for twelve such concerts next season when special works without soloists, or with the orchestra principals as soloists, will be performed. The soloists include Sergei Rachmaninoff, Olga Samaroff, Cyril Scott, Mischa Levitzki, Fritz Kreisler, Jacques Thibaud, Thaddeus Rich, Alexander Schuller, Carlton Cooley, Hans Kindler, Michel Penha, Margaret Matzenauer, Hulda Lashanska and David Bispham.

The leaders of the various choirs of the orchestra remain unchanged, with the exception of the first cello and the first viola. Michel Penha, the Dutch cellist, and Romain Verney, formerly first viola of the Chicago Opera, have been engaged for these positions.

In planning for the season of 1920-21 the association decided to limit its out-of-town concerts to those places where a series of concerts is given. In New York the demand for the orchestra was such that the series was increased from five concerts to eight. Reports from Washington, Baltimore and Harrisburg indicate that a similar condition exists in those cities, while in Wilmington and Pittsburg there have been great increases in the already large season sales. With the exception of Pittsburg, five concerts are given in each of these cities. In Pittsburgh the series consists of five afternoon and five evening concerts. So insistent was the demand for the services of the orchestra in Toronto in connection with the annual festival of the famous Mendelssohn Choir, that arrangements have been concluded for four appearances in that city. The so-called "educational" concerts will consist of five appearances at the University of Pennsylvania and one appearance at Princeton University.

MONDAY MORNING MUSICALES.

The Monday Morning Musicales, inaugurated during the war for the benefit of war charities, and continued because of popular demand, have assumed a permanent place in the musical life of the city. For the season of 1920-21 there will be, as in the other seasons, six of these Monday morning concerts, in the ballroom of the Bellevue-Stratford. The series opens on November 15 and closes on February 14, the intervening concerts being given on December 6 and 20, January 10 and 31. The list of artists engaged includes Fritz Kreisler, Rachmaninoff, Margaret Matzenauer, Alfred Cortot, Helen Stanley, Hans Kindler and David Bispham.

PAVLOVA RETURNS.

After an absence of nearly four years, in which she has multiplied her triumphs and elaborated and matured her art in South and Central America, Spain, France, Belgium and England, Anna Pavlova is making a limited tour of the principal cities of the United States and Canada and will appear in Philadelphia, under the management of Arthur Judson, on Tuesday evening, October 26, at the Academy (Continued on page 16)

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MUNICH'S GREAT MUSIC FESTIVAL ATTRACTS HUGE THRONGS FROM ALL PARTS OF EUROPE

Mozart the Shining Light—Munich Opera Presents Fine Casts—The Revolving Stage—"Hans Heiling" Revived—The Orchestra Inferior—"Palestrina" Achieves Distinction—Strauss' "Die Frau ohne Schatten" a Failure but His "Ariadne" a Success—Wolf's "Corregidor" Wins Praise of Critics—Festival Notes.

Munich, September 16, 1920.—When Richard Wagner first planned his musico-dramatic "festival plays," devoted only to "masterpieces of German art," he selected as the spot for his temple the northern end of Starnberg Lake, not far from Castle Berg, the summer residence of the mad king to whom he owed his material success. The romantic Ludwig had the walls of his little Schloss fairly covered with scenes from Wagnerian operas and the marble Lohengrins with their swans still decorate as center pieces the now lonesome tables where the composer and his patron used to dine. At times Ludwig would dress himself up as the swan hero in baby blue, and, according to accounts would ride about the pond. The proximity of the Festspielhaus alone would have satisfied his thirst for Wagnerian romance.

But the good ministers of state, who were to attend to the prosaic end—securing the necessary cash—decided otherwise. And so, after years of struggle, Bayreuth became the official dispensary of the new creed, and year after year thousands of pilgrims from all over Europe and—especially America—spent their summer vacation allowance in the Bavarian town, much to the chagrin of the citizens of Munich who might well have donated a swampy piece of shore (Lake Starnberg being only a half hour out of town) for such a prize.

In 1905 they attempted to retrieve their loss and built the famous Prinzregenten-Theater, right on the outskirts of the city, in exact accordance with the Wagnerian recipe, covered orchestra and all, and a revolving stage and other modern conveniences to boot. They started annual festival days and catered to an international public with considerable success. But the northern end of Lake Starnberg remained a swamp, and the melancholy castle, from which Ludwig in 1886 walked into the water, has become the property of the republic, which charges one mark a head—children free—for a look at its interior. That, and a lone chapel (which marks the suicide spot) is all that is left of a royal dream.

The Munich Festival Plays have lived, however, and—after war and revolution—are flourishing again. They live, not as Wagner Festivals, but as festivals "devoted to the masterpieces of German art." They live for the same reason that the Bayreuth Festivals are dead: namely, that you cannot regard any species of art as a finality, and that you must readjust your valuation of art values in consonance with the spirit of the time.

The second Munich Festival season since the war closed yesterday. It has, in the space of six weeks, covered the whole of German operatic art from Mozart to Strauss, with Pfitzner and Schreker as experimental adjuncts. Its promoters have given the works of these composers under the best conditions, each in its proper milieu, leaving one to judge for oneself which are the "masterpieces of German art." That the sole honors no longer go to the profit of Bayreuth was to be expected in this, the Republic's third year. Yet this fact struck one with surprising force. "Wagnerdämmerung" seemed the right word at times. In the twilight is the promise of dawn. But through the night shines the soft clear light that was born a century before.

MOZART THE BEACON.

In this festival of 1920, Mozart was the clear shining light—the beacon that shone above all. The five operas—"Entführung," "Magic Flute," "Cosi fan tutte," "Don Giovanni" and "Figaro"—which represented this master of unreformed opera, constituted the high spots—although not the only ones—of the repertory. And, let me hasten to add, herein lies a compliment not for Mozart, who is beyond all compliments, but for the personnel of the Munich Opera and for Bruno Walter in particular.

Bruno Walter, it seems, has made a specialty of Mozart, primarily no doubt out of a deep reverence for the master, and also in loyalty to the Mahler tradition transplanted from Vienna (where Walter was a Mahler disciple), but above all in response to an inner call, an outspoken talent for the enunciation of these graceful accents. Thanks to him, his finely cultivated taste and his watchful guardianship of stylistic purity and historic correctness, Mozart can be heard nowhere else in Germany better than in Munich. Ever since the first Mozart Festival was given in this city, this supremacy has been held intact.

Walter gives a Mozart opera as nearly as possible as it was given in Mozart's time. All but the "Magic Flute," which seems to require a larger frame, are given in the charming little Residenztheater, built three years before Mozart was born, and in which the master himself conducted his works. With its white and gold rococo ornaments its three tiers of boxes and the great royal box in the center, it is a genuine piece of the eighteenth century and supplies the true background for the music, the costumes and the whole spirit of its period. The orchestra for these performances consists of about thirty pieces, with a harpsichord in the center, upon which the conductor accompanies the recitativo secco. It may not be practicable to adhere to this method in a large opera house like the Metropolitan in New York; but here, in this intimate environment, the thin, crisp tone of the old instrument adds a luscious and unobtrusive piquancy, which is of decided aesthetic value. The impression of the whole is that of a large chamber music ensemble. The orchestra plays the instrumental portions (during which—even the overture—the lights are out) with all the finish and sonority at its command and for the rest observes a fine discretion, which gives the voices support but also unlimited scope.

THE FINE CASTS

The Munich Opera is particularly fortunate in its singers for operas of this genre. There is, first of all, the superlatively charming coloratura soprano, Maria Ivogün, who has all that can possibly be desired in the way of refinement, flexibility, wit and grace, both as regards singing and acting. It is safe to say that she has the most perfect coloratura technic of any singer in Germany. She has, in addition, perfect intonation and enunciation, and a finely cultivated sense of the musical phrase. And above all she has spirit—of the kind that makes the whole stage live every minute that she is on it.

As Despina, as Susanna and especially as Zerlina, Ivogün is distinctly the life of the party.

Not a whit less charming, although in a very different way, fulfilling all demands in tonal beauty and coloring, is Delia Reinhardt, lyric soprano, whose Cherubino is altogether one of the handsomest stage apparitions we have seen in many a day. Nelly Merz, possessed of a rich, touching, sometimes too tearful dramatic soprano, makes a fine Countess or Donna Anna, while Hermine Bosetti, in the Indian summer of her career, still gives fine examples of bel canto as Fiordiligi, Donna Elvira and the like.

Among the men, Karl Erb is a German tenor, whose handsome figure atones for many of the corpulent monstrosities that have tried to earn the title "heroic." Vocally, too, he is "handsome," with more than an inkling of the idea of bel canto, rare enough in these parts. But the chief strength of this personnel lies in its baritones, with Paul Bender, the big, versatile artist, at the head. His Wagner roles are so monumental in conception and execution that the mention of his finely burlesque Osmin can serve only to emphasize his histrionic scope. Gustav Schützendorf—as Figaro or Don Giovanni—Friedrich Brodersen, Joseph Geis, Robert Lohring—irresistibly comic in buffo roles—are all singers and actors imbued with the spirit and taste that are associated with an outspoken Mozart cult.

Thanks to his personnel, thanks to an ensemble rubbed smooth by tireless polishing, thanks to the authoritative stage management of Anton von Fuchs (the creator of

the fine Wagner stagings in the Metropolitan of New York) and the rhythmic movement which unites action and music into one harmonious unit (an essential part of stage art, in which the influence of Heinrich Kroeller, Germany's leading ballet master, is felt) these Mozart performances are, or should be, the model for Germany and other places as well.

THE REVOLVING STAGE

One other thing. Although these performances are accurately in accordance with the original versions ("Don Giovanni" for instance follows the first Prague production of 1787) without dramatic or scenic rearrangements, and virtually without cuts, they never drag, and never at any point seem too long or fatiguing. The frequent changes of scene are made acceptable by virtue of the revolving stage, which accomplishes each change in less than a minute's time. Without this kind of modern device the old sequence of scenes would seem to be unbearable for a modern audience with its nervousity. I have seen performances of "Don Giovanni," for instance, which were killed by the numerous waits. At this continuous tempo, however, with the acts speeding along like movements of a symphony, Mozart is thoroughly attuned to the temper of our time, and one could wish the tired business man who frequents Broadway nothing better than such a performance of "Entführung" or "Figaro," provided, of course, that he understands the words. For these operas were written to be enjoyed, to be laughed at, and the melodies to be hummed in one's dreams.

"HANS HEILING" REVIVED

The purpose of these Festspiele is to present, in historic review, the whole of Germany's operatic art. Certain works are given, therefore, because they are links in the historic chain, and not because they are to be regarded among the masterpieces immortal—milestones rather than monuments. Such a milestone is Marschner's "Hans Heiling," revived at this festival, in the Nationaltheater, the larger house adjoining the "Residenz." I suppose everything that could be done in the way of resuscitation was done; a well balanced orchestral interpretation under Bruno Walter himself, a thoroughly satisfactory cast, with a dramatically and vocally imposing representative of the title rôle in the person of Emil Schipper (possessor of a big and vibrant baritone), and a finely schooled chorus and stage. But the opera achieved hardly more

(Continued on page 23.)



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 " 3—Baltimore
 Boston Symphony Orch.
 " 5—Brooklyn
 Boston Symphony Orch.
 " 8—New York
 Carnegie Hall Recital
 " 15—Hartford
 Philharmonic Orchestra
 " 18—Toledo
 " 21—Milwaukee
 " 25—Oklahoma City
 " 29—Dallas
 " 30—Ft. Worth
 Dec. 2—Brownwood
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 " 13—Tulsa
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 " 13—Scarboro, N. Y.
 " 15—Richmond, Va.
 " 16—Norfolk, Va.
 " 17—Petersburg, Va.
 " 20—Danbury, Conn.
 " 21—Philadelphia
 " 23—New York
 " 24— " "
 " 26—Beaver Falls, Pa.
 " 28—Chicago
 " 29—Kenosha, Wis.
 " 30—St. Paul
 Dec. 1—Minneapolis
 " 2—Grand Forks, N. D.
 " 3—Fargo
 " 5—Milwaukee
 " 6—Oshkosh
 " 9—Waterloo, Ia.
 " 13—Keokuk
 " 14—St. Louis
 " 15—Indianapolis
 " 16—Louisville
 " 19—Pittsburgh
 " 20—Washington



Mr.
Josef

LHEVINNE

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 " 15—Orange, N. J.
 " 17—New York
 Carnegie Hall Recital
 " 21—Evanston, Ill.
 " 22—Cleveland
 " 25—Waterloo, Ia.
 " 28—Ft. Worth, Tex.
 " 29—Abilene, Tex.
 Nov. 2—Austin, Tex.
 " 4—Dallas, Tex.
 " 5—San Antonio, Tex.
 " 9—Bisbee, Ariz.
 " 11—Phoenix, Ariz.
 " 12—Phoenix, Ariz.
 " 13—Claremont, Cal.
 " 15—Hollywood, Cal.
 " 16—Los Angeles, Cal.
 " 19 } San Francisco
 " 21 } San Francisco Orch.
 " 22—San Jose
 " 23—Berkeley
 " 26—Stockton
 " 28—San Francisco
 Dec. 1 } Five or more points Pacific
 to } Northwest. Exact dates in
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A Trip to the Twin Cities

Minneapolis and St. Paul Have Rapidly Forged Their Way to the Front as Great American Music Centers—School and Conservatory Enrollments Have Increased with Leaps and Bounds—The Minneapolis Orchestra is Booked Solid—The Men and Women Responsible for This Splendid Growth

Only ten years have elapsed since the days when Oscar Hatch Hawley represented the *MUSICAL COURIER* in the Twin Cities, and only six years have gone by since Leonard Lieblich, editor-in-chief, and the writer visited the Twin Cities, but in that short period both cities have grown considerably not only as to population, but also in musical enterprises and art in general.

In beginning this article regarding the Twin Cities, the writer's mind reverts to the days of Oscar Hatch Hawley, who no doubt is in a great measure responsible for the present welfare of musicians in the Twin Cities, as his articles which appeared at that time weekly in the *MUSICAL COURIER* gave prominence to unknown musicians from the Northwest, and although his criticisms awoke perhaps the ire of some local artists they benefited in a great measure the community at large. That Mr. Hawley did good work is manifested by the big improvements that have taken place, many of which are directly credited to the work accomplished some ten years ago by the then representative of the *MUSICAL COURIER*. Musicians of the Twin Cities remember well Mr. Hawley, who since those days has had a varied career as manager of the Twin Cities Symphony, supervisor of schools, and more recently as bandmaster in the U. S. Army, in which position he saw service on the battlefields of France.

Incognito, the writer made a survey of schools and studios. At only the MacPhail School of Music and Dramatic Art and at the Minneapolis School of Music did he reveal

his identity. Elsewhere he made inquiries from strangers, which helped materially in formulating the opinion that both Minneapolis and St. Paul now are in the front rank among musical cities of this country.

THE MACPHAIL SCHOOL OF MUSIC AND DRAMATIC ART.

When Mr. Lieblich visited Minneapolis six years ago, the MacPhail school was in its infancy. It was then located in seven studios in the Metropolitan Building, and counted only fourteen teachers and 280 students. At present, the school employs the services of eighty teachers, has 3,000 students enrolled, and the exclusive use of fifty-four studios, and probably as far as space is concerned can be considered the largest school in the West. The school is located on the corner of Nicollet avenue and Eighth street, in the heart of the city. The building is splendidly adapted for the teaching of students, having soundproof floors and ample air space in each room. There is an auditorium fitted for a stage at the disposal of teachers and students for recitals, musicales and dramatic entertainments. The school boasts of an orchestra of seventy pieces maintained for the benefit of students, and concerts are given in which advanced pupils have the advantage of appearing in public with orchestral accompaniment. Symphonies, overtures and orchestral suites comprise the programs, and the weekly rehearsals are of great value to the students of orchestral instruments. Another of the school's activities deserving notice is the choral society for the presentation of oratorio and opera. The faculty includes such men as Glenn Dillard Gunn, who journeys from Chicago every week and who is booked solidly in Minneapolis from eight in the morning until six in the evening every Friday and Saturday during the school year; Fred W. Mueller, assistant director of the MacPhail School; Hamlin Hunt, organist of the Minneapolis Orchestra; Stanley R. Avery, who besides teaching piano and organ, conducts classes in instrumentation, choir singing and training, and is well known as a composer of prominence, numbers from his pen having been played by the Minneapolis and Chicago Orchestras; Joseph Lang, J. Victor Bergquist, Gustav Schoettle, H. Ray Palmer, John Jacob Beck, Robert Fullerton, Harry Phillips and Fred Southwick, the last named having been brought to Minneapolis for the summer months as guest teacher and had all his time taken during the term just ended; William Herbert Dale, Heinrich Houevel, J. Rudolph Peterson, Ralph Truman, Carlo Fischer, George Krieger and Thaddeus P. Giddings, the well known supervisor of music in the Minneapolis public

schools, who has charge of the public school course at the MacPhail School of Music. To this list could be added many other names, besides William MacPhail, a pupil of Ottokar Sevcik.

Among the women teachers, one finds such names as Louise P. Albee, Elsie Jache, Minnie Wagner, Edwina Waiman, Mrs. Gustav Schoettle and many other equally well known teachers of piano. Clara Williams, one of the best known singers in the Northwest, is also one of the busiest teachers in the vocal department. Other women teachers in the same department are Mme. Goldiska, Mildred Langtry, Ruby Campbell Ledward and Lora Lulsdorff. In the violin department one finds such names as Mabel Jackson, Ruth Anderson (who is the *MUSICAL COURIER* representative in Minneapolis), Maude Scott, Anna Louise Crosby, Bessie Smith, Irmengard Malmoe and Anne MacPhail. Mrs. MacPhail, who is considered one of the best pianists and accompanists in the Northwest, has in the last few years devoted herself to her children, thus depriving the musical profession of her services. Wilma Anderson Gilman, at one time correspondent for the *MUSICAL COURIER* and who left Minneapolis for the East to follow her husband who was an officer in the army, has recently returned to Minneapolis and has been engaged to teach at the MacPhail School, where no doubt she will be as successful as when occupying her private studio in a downtown musical building.

While the writer was in Minneapolis he had the pleasure of personal interviews with Mr. MacPhail, who was found to be exceptionally kind toward competitors, praising equally the merits of other schools as well as his own and showing himself to be a sincere colleague and a booster for the city where he and his school have grown.

MINNEAPOLIS SCHOOL OF MUSIC.

The Minneapolis School of Music has also taken larger quarters since our last visit to Minneapolis. It was then located on Eighth street, where it occupied its own building. Today, it is located on Eleventh street, where the building it occupies now is much larger and better equipped than the former edifice. As heretofore, this school is managed by William H. Pontius and Charles R. Holt. When the visitor called at the school he was shown around by Mr. Pontius and introduced to the various teachers, who were all found to be quite busy. Mr. Pontius, who looked the picture of health, having just returned from California, where for the first time in many years he met his two brothers—Ira R. Pontius, superintendent of banks for the state of Ohio, and D. W. Pontius, general manager of the San Diego and Arizona Railroad Company—was in fine spirits and predicted a record breaking year for the school. Mr. Pontius is well known not only as a vocal teacher but also as a composer, has had several of his compositions published by Carl Fischer Company and will probably have two more compositions published in the near future. While at his school the writer heard one of his pupils, Irving Schwepee, for whom his teacher holds great promises. The faculty includes many well known teachers. The list is too long to be published herewith and counts in the piano department such men as Giuseppe Fabbri, who may return next year to his native land, Italy, for a stay of two or three years, during which time he will tour Europe, returning later for a tour of America.

NORTHWESTERN SCHOOL OF MUSIC.

The Northwestern School of Music is still thriving under the direction of Miss Evers, who also owns Stanley Hall School for Girls. Many teachers of the Northwestern have left that institution, however, to join forces with the MacPhail School, but newcomers have been engaged who should prove their worth in the teaching field in Minneapolis.

KATHLEEN HART BIBB.

Among the few teachers who have their own studios is Kathleen Hart Bibb, the well known soprano, who will shortly give a song recital in New York, Boston and Chicago. Mrs. Bibb was kind enough to sing her program for the writer; it includes several novelties, two being from the pen of her brother-in-law, Frank Bibb, and the other a cycle by the French composer, Henri Fevrier. Mrs. Bibb was accompanied on this occasion by Mrs. Dahl, who played most exquisite accompaniments. Mrs. Bibb is making a name for herself not only as a song interpreter and vocal teacher, but as an oratorio singer. Last December she sang with marked success in Winnipeg in a presentation of "The Messiah," and with the Winnipeg Oratorio Society in excerpts from Mendelssohn's "St. Paul;" her reception was so cordial as to warrant a re-engagement for this season. Mr. Bibb, a well known lawyer, is also a violinist and a tenor of merit. He keeps these talents secretive, however, playing and singing probably only for his wife, or very intimate friends; at any rate, he would not perform for his guest. It was at Mr. and Mrs. Bibb's house that we had the pleasure of meeting anew Dr. Nielson, the Minneapolis critic, and Judge Dahl, the clever husband of a gifted pianist.

MINNEAPOLIS SYMPHONY ORCHESTRA.

Truly this article should have begun with words of praise for the Minneapolis Orchestra, its conductor and managers, but as the orchestra was away on an early fall tour the orchestra that made Minneapolis famous can be given little space. By chance we met in the street, Carlo Fisher, home manager for the orchestra, just as he was getting out of his automobile. The genial Mr. Fisher looks forward to a very busy season, but at this time was especially engrossed in the story of a large fish he caught near his home on Lake Minnetonka. Fisher is one of the most popular men in the Twin Cities, being regarded with much reverence not only as an artist, but also as a man. We met in his office in the Auditorium Building, Wendell Heighton, manager of the Minneapolis Orchestra, just as he was making preparations to leave for Winnipeg with the organization. Mr. Heighton, one of the best known bookers in the land, has the Minneapolis Orchestra solidly sold for the fall season, which will take the organization so well headed by Emil Oberhoffer all through the West, where its success in previous seasons precluded return engagements. Mr. Heighton is also engaged in private undertakings, the most elaborate being, no doubt, the Russian ballet, headed by Pavley and Oukrainsky. The tour now being made is entirely in the hands of Mr. Heighton who should reap a harvest for his hard work in the near future. It was with regret that we learned that Emil Oberhoffer, one of the bright lights in the musical sphere, was not in town, as without seeing him a visit to Minneapolis is only half complete. Nevertheless

(Continued on page 43)

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Artistically the Goldman Concert Band stands by itself, as it is composed primarily of symphonic players. Bands generally are noisy and blatant; Mr. Goldman's men, however, played exceptionally well. The tone of the wood winds was admirable, and the brasses were properly subdued to give the wood winds the prominence that is their due, something seldom done in bands.—*New York Herald*.

Conductor Goldman and his company of picked musicians gave a rare demonstration of skill, taste and versatility. Mr. Goldman and his men are wedded to no cut-and-dried plan of tradition. The Goldman Concert Band as it was heard last night proved its claim to be designated "A Symphony Orchestra in Brass."—*New York American*.

The band is an excellent one, well balanced, and spirited, and last night's program, one unusually ambitious for a band, was well played throughout.—*New York Tribune*.

Edwin Franko Goldman and his band delighted thousands.—*New York World*.

All were there for one purpose—to listen to the music and the music is worth listening to. Known first as the Goldman Concert Band, its excellent work transfused the name into the Symphony Orchestra in Brass. The other evening a Bach Fugue was put on the program—and was encored!—*New York Times*.

A brilliant musical organization. The Goldman Concert Band is a splendid band. We were quite sure of it even before Mayor Hylan gave it his personal stamp of approval. Carnegie Hall last night was filled with an audience that clamored for many numbers additional to the fine program given by the Goldman musicians in the first indoor concert of the season. This organization has frequently been referred to as a "Symphony in Brass," and it is proving itself worthy of that designation.—*Morning Telegraph*.

Edwin Franko Goldman organized the "Symphony Orchestra in Brass," composed of artists who coax from their cornets and clarinets and trombones and horns and oboes and drums such sweet melodies, that one forgets the work-a-day world with its pettiness and worries and aggravations. One is transported into another world. The coarseness of life flees before the entrancing melodies that float from that platform where sit the players. Happy Edwin Franko Goldman and happy players, who are skilled in transforming matter-of-fact New Yorkers into better beings—if only for a few hours.—*Jewish Daily News*.

The popularity of Edwin Franko Goldman and his Band increases with each concert, and as at present constituted, represents an organization of the highest type possible.—*New York Review*.

Edwin Franko Goldman and his band filled Carnegie Hall and scored a well-deserved success.—*Staats Zeitung*.

The band, under Edwin Franko Goldman played with a marvel of skill and spirit. It fairly charmed the audience.—*Brooklyn Eagle*.

Artistically Mr. Goldman's Band stands almost by itself, as it is composed primarily of symphonic players from the Orchestras.—*Brooklyn Life*.

Only a band of the size and quality of the Goldman Concert Band is capable of rendering such high class programs.—*Brooklyn Standard Union*.

The playing of the Goldman Concert Band has demonstrated to what a state of perfection a band can be brought, and Mr. Goldman has selected and trained his men with rare judgment.—*New York Call*.

The Goldman Concert Band is a huge success.—*New York Globe*.

Could not accommodate the great number who wished to enjoy these artists who have truly made a symphony orchestra in brass.—*New York Post*.

Goldman came indoors and was crowned "Bandmasterissimo." A Bach Choral and Fugue were heard, and doubly heard, from this really excellent band.—*New York Sun*.

Goldman and his band are superior. The enthusiastic Mr. Goldman led his men splendidly through calm and frenzy, showing again how many shadows there are in brasses and wood winds.—*Evening Mail*.

The Band showed qualities that amply justified its giving an indoor concert.—*Evening World*.

The Goldman Concert Band is something of a virtuoso band. The wood wind players in particular are far superior to those usually found in bands. Mr. Goldman's Band is noteworthy chiefly because of its finesse, the beauty of its tone and the excellence of its ensemble. It is difficult to recall a large group of clarinets playing with such precision and "oneness." It was like a single instrument much of the time. With violins such a condition would not be rare, but it is extraordinary in the case of clarinets.—*Evening Telegram*.

There is a young musician who has earned for himself more popularity among "the masses," than many an older musician. This popular young man is Edwin Franko Goldman, and he is successful because he has the great conductorial gift—the knowledge of proper choice of program. He knows what music will best appeal to his audience and he is not afraid to give it. His name can go down in the archives as one of the few bandmasters who has the courage to say that it is the function of even a symphonic band to include a popular march in its program.—*American Weekly News*.

The Goldman Concert Band has the highest standing of any concert band and has achieved a national reputation.—*Metronome*.

Mr. Goldman himself has high ideals for the band in music, and he has succeeded in making his band a veritable brass orchestra.—*The Billboard*.

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S. Constantino Yon Returns from Italy

S. Constantino Yon, the well known Italian-American vocal teacher, recently returned from Italy, where he spent his vacation with his family at his villa in Settimo Vittone, northern Italy. While in his native country, Mr. Yon arranged with various operatic and concert managers for the presentation of American singers in Italian opera houses. Milano being the market place for obtaining positions for singers in different countries, Mr. Yon has decided to take with him to that city next summer a number of students



S. CONSTANTINO YON,
Pianist and vocal maestro.

sufficiently advanced and prepared to appear in opera. Singers who wish to pursue such a career will find Mr. Yon ready at all times to give them his professional opinion, as well as any information desired upon this subject. Although intending to spend the summer in rest and recreation in sunny Italy, Mr. Yon was prevailed upon to give weekly

recitals of his own piano and vocal work at his villa, and also taught twenty exceptionally gifted singers, one being the well known soprano, Hilda Casalegno, the wife of a prominent lawyer of Turin.

Mr. Yon, together with Giovanni Martinelli, left New York in July and returned in September. During the trip Mr. Martinelli coached with Mr. Yon for his new role of Verdi's "Don Carlos," which will be produced at the Metropolitan Opera House during the coming season. Upon his arrival in New York, Mr. Yon found an enrollment of pupils at his Carnegie Hall studio far in excess of any previous season.

Philip Hale's Tribute to Carlo Buonamici

With the recent death of Carlo Buonamici, one is justified in saying that the entire music colony of Boston has lost a "lovable soul," as expressed by Philip Hale, the eminent critic of the Boston Herald. Mr. Hale's sentiments regarding Mr. Buonamici found full expression in a late issue of his paper, part of which is herewith reproduced:

It is not easy to realize that Carlo Buonamici is no longer with us; he was so buoyant, so full of vitality, so interested in all things pertaining to humanity, so sturdy physically and mentally. His sudden departure is not only a severe loss to the musical life of Boston; it has saddened countless friends in all walks of life.

He was fortunate musically in his father, Giuseppe Buonamici, a renowned pianist and an excellent teacher, the close friend of Hans von Bülow and Hermann Scholtz, with whom he was associated in Munich in the late '60's and early '70's. Giuseppe never visited this country, but his playing, especially of music by Beethoven, Chopin and Liszt, excited the warmest admiration in cities of the European continent and in London. He was Carlo's first teacher, and his instruction shaped the son's artistic career in the after years.

Carlo went to Würzburg in 1891, entered the Royal Music School, studied the piano with Van Zettl and in 1894 took the first prize for piano playing. In 1895 he served his time in the Italian army, and in 1896 came to Boston, which was his home until his death.

In Boston he gave recitals—the first was on January 17, 1898. He played here in concerts of the Boston Symphony Orchestra: 1902, Liszt's fantasia on Hungarian airs; 1904, Rachmaninoff's concerto No. 1—the first performance in this city; 1910, Chopin's concerto No. 2. He was busied also with chamber music, playing with the Kneisel Quartet in Boston, New York, Brooklyn; with the Boston Symphony Quartet, and with other chamber clubs.

In 1908 he made a concert tour in Italy and Germany, playing with orchestras and giving recitals.

He served his native country in the great war and did manfully the tasks laid upon him.

His piano playing was characterized by fine phrasing, a polished style, brilliance and fire. In spite of his firm technique, he suffered from the nervousness that comes from the fear of a failing memory, yet this nervousness did not impair his mental performance or his technical display. In this respect he resembled some other celebrated pianists, as Raoul Pugno. And it should be remembered that Clara Schumann in her later years, playing with orchestra, had the notes on the rack to reassure her; as Vladimir de Pachmann does today whenever he takes part in an orchestral concert.

The brilliance and charm of a virtuoso fade with the years. They become merely a tradition, but the work of a skilful teacher is beneficent and is enduring. Carlo, as a teacher, was gifted by nature as well as by his own training. He had the power to impart what he himself knew. Strict as he was, he was not pedagogically stern, morose, after the German manner. His pupils loved him, though he chastened; nor did he ever win their affection by flattery. He sought out the individuality of each student and taught according to the nature and the limitations of each one. He insisted on tonal equality and beauty, on an evenly developed mechanism, on

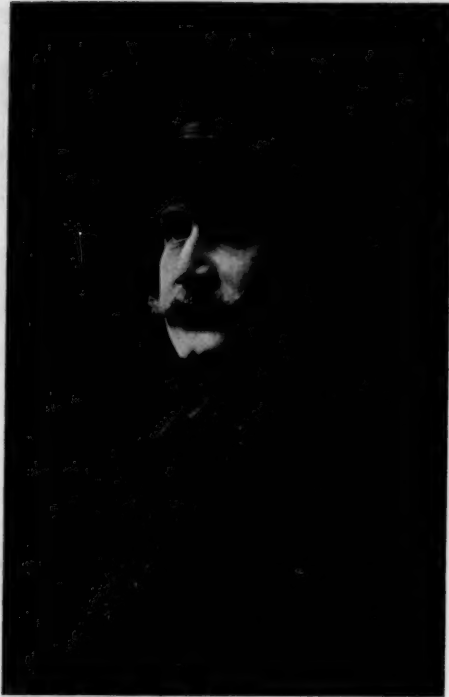


Photo by Parkinson

THE LATE CARLO BUONAMICI.

musical and rhetorical phrasing. Here, as at the famous Farmington (Ct.) school and at the school in Noroton his nurture bore rich fruit.

As a man he was most companionable; a joyous, loyal, generous, lovable soul. He was fond of outdoor life; a mighty hunter before the Lord. He was an accomplished fencer. Whatever he undertook in the way of physical recreation, he did earnestly and well. A man of ideals, and not only in his art; anything low, mean, pretentious, snobbish was abhorrent to him.

Atlanta's Splendid All-Star Series

The Atlanta, Ga., Constitution of October 3 devoted a full page with photographs to the All-Star Concert Series, which Evans and Salter will conduct in that city this season. Titta Ruffo, the famous baritone, will open the series on November 4. The other attractions will be as follows: Amelita Galli-Curci, coloratura soprano, on Thanksgiving night; Efreim Zimbalist, violinist, on January 10; Schumann-Heink, contralto, on January 19; Rosa Ponselle, dramatic soprano, March 14; Josef Hofmann, pianist, on March 24. This will mark the third season of the All-Star Series, under this management.

Henrietta Conrad Preparing Repertory

Henrietta Conrad, the dramatic soprano, is at present preparing her concert and operatic repertory for this season, under Donato A. Paradiso of Carnegie Hall. Last season Miss Conrad made a four months' tour of the South and Middle West, where she was well received both by her listeners and the critics. She expects to make a similar tour this season and she is also negotiating with a well known phonograph company to record for them.

Mattie D. Willis Teaching in Waco

Mattie D. Willis began her private classes in the Dunning System of Improved Music Study in Waco, Tex., this week, and many students are availing themselves of the opportunity to study with this efficient pedagogue. Mrs. Willis will come to New York early in June of 1921 and prepare for her normal classes here. They begin on the fifteenth of that month and will be held in Carnegie Hall.

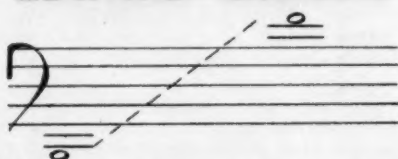
Florence Nelson Uses Three Witmark Songs

On her present Southern tour, Florence Nelson is using "Values" and "Ma Little Sunflower," both by Frederick W. Vanderpool, and "Smilin' Through," by Arthur A. Penn, on alternate programs and reports great success with them. "Ma Little Sunflower" she calls "a particularly good finish to a program."

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MABEL GARRISON'S LONDON SUCCESSES

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"Miss Garrison is the type of singer who makes the most blasé critic forget other engagements. Such consummate charm of manner combined with the most delightful vocal style imaginable came as a glad revelation. The singing of this glorious artist reminded us once more that whatever else America has done in music she has certainly sent us some of the finest women singers of the day—Nordica, Eames and Edith Walker. Miss Garrison is much more than a coloratura singer. Her purely lyrical singing, for example, is her finest point; she has versatility and keen musical intelligence; she showed that she can color her tone with warmth and variety of feeling; and she has the purest mezza-voce I have ever heard from a coloratura singer. The limpidity of the voice at all times is a sheer delight, and she sang the Queen of the Night aria from 'The Magic Flute' in a style not to be compared with any singer I have heard at Covent Garden."—*MUSICAL OPINION*.

"Miss Garrison proved to be the most charming and finished singer of the recent so-called American invasion."—*LONDON REFEREE*.

"A very fine singer indeed, combining the two qualities of a youthful voice and a mature style in a remarkable degree. The ease with which she sang the elaborate runs, the purity of her high notes and with these the real warmth of expression she put into the Queen of the Night song from 'The Magic Flute' made this rendering almost a perfect one. It was just the same in the simpler numbers."—*DAILY CHRONICLE*.

"Miss Garrison had no difficulty in making it clear that the favorable impression she made at her first appearance with the orchestra is due entirely to her artistic attainments. She has a soprano voice of great beauty and a method of using it that is vastly superior to that of the majority. Her interpretation of old French songs is so complete as to constitute an entertainment in itself. The runs of Fourdrain's arrange-

ment of 'Il était une Bergère,' like the fioriture in the 'Queen of the Night' song were the perfection of vocal control. With this command of execution she unites tone of great charm and distinction so that she may well take a foremost place among singers. Her temperament, which is so marked a feature of her singing, found a most congenial medium in folk songs, and the whole recital served to show that in Miss Garrison we have an English-speaking singer who constitutes a perpetual attraction."—*LONDON POST*.

"The impression she created is among the best of the American impressions. The voice is a delightful fresh young one and as flexible as necessary for the Queen of the Night aria, which she sang so brilliantly."—*DAILY TELEGRAM*.

"Miss Garrison is an admirable singer with a wide range of styles. I hope she will give another recital before she returns to America."—*SUNDAY EVENING TELEGRAM*.

ORCHESTRAL NOTICES

"She is among the few singers now who have both the technique and the feeling for Mozart's larger arias, and can make the ornaments contributory to the musical idea."—*LONDON TIMES*.

"Miss Garrison has a lyric-coloratura soprano of beautiful tone quality and her singing is of a very artistic order. Her performance of the Mozart air was a very beautiful piece of vocalism, both technically and in its phrasing and interpretation. Of the Mignon polonaise she gave a conspicuously brilliant rendering."—*DAILY CHRONICLE*.

"Miss Garrison made a most successful first appearance in this country. The ease with which she executes difficult passages communicates itself to the audience who feel easy too. Her voice is clear and well produced; it rings."—*MUSICAL OBSERVER*.

"Great interest was shown in the soloist of the occasion, Miss Mabel Garrison, a famous American soprano. She is certainly a charming singer with a voice of delicious quality which she uses with surprising ease and skill. In the familiar air from 'Mignon' her runs and trills were really enjoyable because executed with such delicacy and refinement. So often this sort of thing merely makes one feel uncomfortable, but this was not so in Miss Garrison's case at all."—*WESTMINSTER GAZETTE*.

"Miss Garrison's singing showed that it is not without good cause that she holds the position of 'prima donna' at the Metropolitan Opera House of New York. Her fioriture were singularly neat, pure-toned and pleasant to the ear."—*MORNING POST*.

"Miss Garrison is a brilliant coloratura singer with a voice of pleasingly warm quality. She well deserves her American success."—*SUNDAY TELEGRAM*.

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WHAT THE BARBEREUX SYSTEM IS

Mme. Barbereux, Its Founder, Explains Important Points

With the desire of being able to answer more thoroughly the many inquiries put before her regarding the Barbereux system, a representative of the MUSICAL COURIER wandered into the sumptuous and beautifully situated studios in the Fine Arts Building maintained by Mme. Barbereux-Parry at the central studio, one day last week and was fortunate enough to snatch a few minutes of this busy lady's time. Time being limited, the interviewer immediately affronted Mme. Barbereux-Parry with the question:

"What idea would you like to have expressed regarding your system, Mme. Parry?"

"Why, first of all, the fact that it is an entirely different thought of voice from what has been considered to be right for always."

"Tell me about it," prompted the representative.

"We approach the voice from the point of a stringed instrument entirely, which fundamentally means that we prove that there is no breath consciousness necessary in a fully developed voice if sufficient resonance capacity is established. The building of this resonance capacity, until the whole body becomes a sounding board, is the direct result of the manner in which we do it."

"Your most important side is what?"

"The physical side of the work is a very important part of it and through our course of development we prove that

all muscular action of the body, as well as the muscular action of producing tone in particular, can be involuntary action instead of voluntary."

"By this you mean that when physical action is voluntary, it is sensationless?" put in the reporter.

"Exactly," beamed the interviewed. "That is our aim precisely, as when all action of tone production becomes involuntary, the body is without physical sensation except that of the flowing resonance."

"Then it should do away with that bugbear, 'self-consciousness'?" interrupted the writer.

"Yes; when this work is carried out as it is, it eliminates all possibility of self-consciousness and brings grace and freedom that is wholly spontaneous and natural."

"I understand there is also a physiological side," prompted the representative.

"Yes, the physiological side is that all action directed from the conscious mind is voluntary or becomes through repetition automatic. All action directed subconsciously is involuntary. The development in all students of this recognition of double consciousness is most potent in every direction in results."

"This has been your lifework, Mme. Parry, has it not?" inquired the reporter, as the talk began to wane.

"It has been almost thirty years since I began the working out of these principles, having restored through it my own voice, which had been lost. My research has been in this country and in Europe during this time, and my plan is eventually a national school, with centers in every city



MME. BARBEREUX-PARRY,
Founder of the Barbereux System.

"Frances Nash made a full conquest of the public. She is a great artist in all the meaning of the word, and the ray of light she leaves on her way will illumine the impressions of pure art for a long while."—(Santiago La Union, May 27th, 1920.)

"Frances Nash renewed her success last night. The numerous audience was unsparing in its spontaneous enthusiasm. Miss Nash played with intense feeling."—(La Nacion, July 27th, 1920, Buenos Aires.)

from coast to coast. I have only been training teachers for less than three years and already have established a studio in New York City—two years ago—others in Providence, R. I.; Greenwood, S. C.; Stockville, Miss.; Portland, Ore., and Walla Walla and Bellingham, Wash. Plans are being made to open this season studios in Omaha, Neb.; St. Louis, Denver, San Francisco and Boston. Last season I had ten associate teachers working with me here in Chicago."

Mme. Barbereux-Parry's relation of her most enjoyable vacation spent in the West, which she combined with business by giving addresses in Emporia, Kan.; Colorado Springs, San Francisco, Portland, Walla Walla, Bellingham and Vancouver, was interrupted by the knock of an anxious student who had been made to wait five minutes too long for her lesson. The reviewer took the hint and bid Mme. Barbereux-Parry adieu.

JEANNETTE COX.

Unique Recital by Mardones and Torello

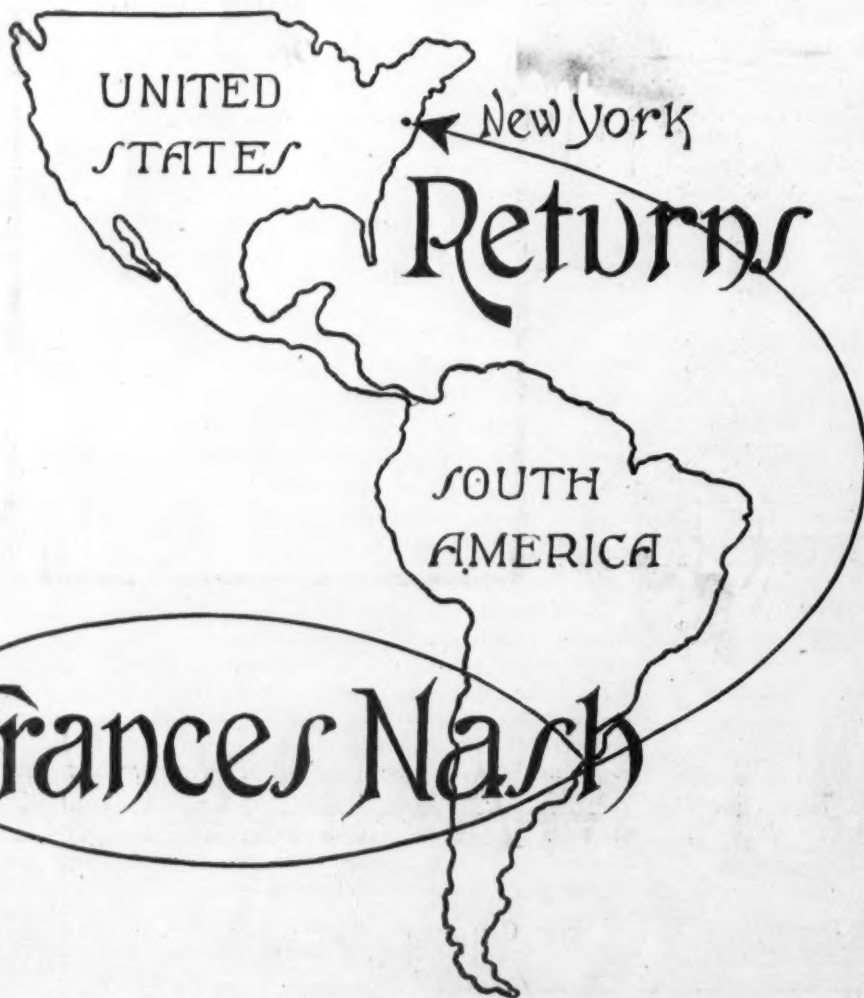
Jose Mardones, the celebrated basso of the Metropolitan Opera Company, and Antonio Torello, contra-bass of the Philadelphia Symphony Orchestra, will give a unique concert of "deep" music at Aeolian Hall, Thursday evening, October 28. This is believed to be the first concert of such a combination on this continent and the two artists have arranged a most interesting program, which is a topic of lively discussion in musical circles.

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BUSY YEAR FOR MONTREAL

Montreal, Canada, October 12, 1920.—Under vice-regal patronage, the Scotti Opera Company will give three performances at the St. Denis Theater—October 28, "Tosca"; October 29, "Bohème"; October 30, "L'Oracolo," and two acts of "Butterfly" and "Trovatore." The Earl of Minto, son of the late Governor-General of Canada, who is at present in Ottawa, has requested Evelyn Boyce, the impresaria, to reserve for him a box for the three performances. A box is also being reserved for the Duke of Devonshire, Governor-General of Canada.

Mrs. Willard Rockey, better known to Montreal as Gilderoy Scott, whose fine contralto voice delighted many some four years ago when she sang at a concert in the Ritz-Carlton, was in this city for a few days as the guest of an old friend. Mrs. Rockey was on her way to Lincoln, Neb., where she is on the faculty of the University School of Music, having returned from a vacation of two months spent in England, visiting her parents.

A very touching note appeared recently in one of the dailies: "Thomas Vincent O'Brien, a badly crippled ex-soldier, wishes to thank an unknown donor for the gift of a violin and bow and a course of instruction in its use."

Rosario Bourdon, cellist, recently returned to his home in Atlantic City, after a few days' visit in this, his native city, where he was a general favorite in his youth. Together with his wife and three children he was en route from St. Agathe des Monts in the heart of the Laurentians, where they had spent three weeks as guests of his mother, Mme. J. B. Dubois, of Montreal, at her summer cottage.

Stanley Gardner, pianist, reopened his studio on Hislop street September 7. He also has a large number of concert bookings for this season.

The McGill Conservatorium of Music opened on September 2 with an unusually good registration. Haig Jackson, for the past few years director of the vocal department, has left for Australia.

Sarah Fischer, the holder of the 1917 Strathcona scholarship at McGill Conservatorium, is making the progress her friends predicted for her. She has been studying at the Royal College of Music, London, England, where the reports of her work are excellent.

Marion O'Neil, violinist, a very interesting and promising pupil, who won the Royal College scholarship in Winnipeg, has returned to her home after a few weeks spent in Montreal.

The Dubois String Quartet will open its eleventh year with a concert on Tuesday evening, November 9, at the Windsor Hotel. The other concerts are to take place on the second Tuesday of every month until the end of the season.

Harold Key, the new organist and choirmaster of the Emanuel Congregational Church, is now installed. Mr. Key is also a baritone singer, and while in England a few years ago took part in concerts with Maud Valerie White, song writer, and Gertrude Elwes, the singer. At the Empire Day concert given in the Guildhall, London, in 1919, Mr. Key conducted a children's choir of 2,000 voices.

Louis Bourdon is bringing some excellent attractions to Montreal this season. These artists include Kubelik, Rachmaninoff, Casals, Cortot and Thibaud, and later he promises Ignaz Friedman and Alberto Salvi.

J. H. Shearer, organist and choirmaster of the American Presbyterian Church, is leaving Montreal to take charge of the music in Westminster Church, Buffalo.

After an absence of several years in England, Eva Plouffe-Stopes, pianist, has returned to Montreal, where she will make her home.

The Grenadier Guards Band will give six concerts this season on Sunday afternoons at His Majesty's Theater, and not at the Orpheum, which was the scene of last season's concerts. The soloists already engaged are Yvonne Gall and Robert Cousinou. M. J. M.

Macfarlane to Introduce Cadman Cycle

Harriet Story Macfarlane, contralto, is giving "Birds of Flame," song cycle by Cadman, its first hearing in Detroit at the opening recital of the Tuesday Musical on November 4. She has always been the first to sing Cadman's song cycles in Detroit, with the exception of the "Four American Indian Songs," Mme. Nordica having given them their first hearing in the Western States.

Soder-Hueck Pupil Scores

Mme. Soder-Hueck received word recently from Boston that her pupil, Mary Lovey Greene, has met with much success in "Betty, Be Good." When the leading lady was taken ill Miss Greene had to jump in at the last moment without a rehearsal. She went to Mme. Soder-Hueck last spring in great despair because she had to give up her career, having ruined her voice through forcing it. Work,

however, with Mme. Soder-Hueck soon strengthened her vocal organ and her voice was restored. Miss Greene spoke to her teacher over the long distance telephone and was very happy and grateful to her for what she had done. She said this change in her voice was entirely due to the efforts of Mme. Soder-Hueck.

PHILADELPHIA

(Continued from page 6.)

of Music. Her programs include eleven ballets and thirty-two divertissements. Mlle. Pavlowa brings with her the Ballet Russe with which she has been surrounded for five years. Her dancing partner is Alexandre Volinino. She also has the support of two other male dancers in certain numbers—Hubert Stowits and Mechislav Pianowski. The scenery, costumes and other equipment have been brought from London. There will be a specially organized symphony orchestra under the directorship of Theodore Stier.

CHAMBER MUSIC ASSOCIATION'S FOURTH SEASON.

The Chamber Music Association will enter upon its fourth season during the coming year. Founded by a group of cultivated men and women who saw with regret the decline of

REPETITION MAKES REPUTATION

If May Peterson never sang in a new city where she had not appeared before she could easily fill an entire season of concert dates with return engagements, so great have been her previous successes.

REPUTATION MEANS REPETITION

Even at the Metropolitan Opera House, New York City, where Miss Peterson has just been engaged for her fourth consecutive season, and 17 re-engagements on the Pacific Coast.

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interest in chamber music in Philadelphia, without any commercial bias, the success of the association has far surpassed the hopes of its founders. The meetings, held on Sunday afternoons in the ballroom of the Bellevue-Stratford, are eight in number, the dates chosen for the coming season being November 7 and 21, December 12, January 2 and 23, February 13 and 27, and March 13. The organizations engaged include the Rich Quartet, the Flonzaley Quartet (two appearances), the Letz Quartet, the Philadelphia Orchestra Ensemble (two appearances), the Rich-Kindler-Hammann Trio, and Alfred Cortot and Jacques Thibaud in chamber music for piano and violin.

SAMAROFF TO PLAY ALL BEETHOVEN SONATAS.

An event of outstanding musical significance is the projected performance of all the piano sonatas of Beethoven played by Olga Samaroff, with explanatory lectures by Leopold Stokowski, in the ballroom of the Bellevue-Stratford, on November 4 and 10, December 2, 16, 20 and 29, January 6 and 13. Philadelphia is to be congratulated on having as residents such enterprising artists as Mme. Samaroff and Mr. Stokowski, and the success of the Beethoven series will undoubtedly add to the musical prestige which the city now enjoys. A.

GOTHAM GOSSIP

VON KLENNER'S SHAKESPEARE.

Katharine Evans, Baroness Von Klenner, founder and president of the National Opera Club of America, was recently misquoted. As officer of the Mary Arden Shakespeare Club (her mother was a founder) she could not very well misquote the great bard. This is, of course, the correct quotation: "The evil that men do lives after them. The good is often interred in their graves" ("Julius Caesar," Act III).

PRAISE FOR EDNA MINOR'S ENSEMBLE WORK.

Edna Minor, the violinist and teacher, who has studied with Edwin Grasse, has won much praise for her playing of ensemble works. Not long ago she collaborated with Miss Kimball in sonatas by Beethoven, Grieg and Grasse, and, according to a New York authority, "interpreted them with refreshing spontaneity and unusual understanding."

AMABLE LESLEY MARTIN.

The above caption best describes Lesley Martin's personality, for he is at all times optimistic, cheerful, vigorous and tactful. Everywhere one hears his pupils sing. Now it is in light opera, again in grand opera, in vaudeville, concert or church. In all circumstances, these Malkin pupils shine. No matter at what time one visits his studio one finds aspiring young artists busy with tone work, vocal technic and coaching to his superb accompaniments on all manner of singers' repertory.

ZIEGLER INSTITUTE COURSES.

The Anna E. Ziegler Institute of Normal Singing, incorporated by the Board of Regents of New York State, has resumed its various activities. At this school are taught many subjects beside the specialty of voice. These are all correlated subjects, many of them being overlooked by other vocal teachers. There are in this course: Voice culture and teachers' course, given by Anna E. Ziegler, director; repertory, supervision for phonograph and opera, Ernest Knoch, conductor; repertory for concert and church; dramatic art and dancing; French, Italian, piano, harmony, accompanying, sight singing.

Every voice is under Mme. Ziegler's personal care. The branch at Asbury Park, N. J., is at 725 Mattison avenue.

HENRY BURR IN THE WEST.

Henry Burr, the popular singer of records, has now a big contract with the Victor Phonograph Company. He is also well known as Harry McClaskey, and, with his own company of eight artists, he is on tour in the Far West. In the company are singers, male quartet, reader, impersonator, and, of course, a pianist, and the concerts given by them are attended by large audiences, of enthusiastic demeanor. It is readily recalled that Mr. Burr-McClaskey and his wife, Cecilia Niles, were both pupils of the late John Dennis Mehan.

SCURI ASSISTANT CONDUCTOR AT THE METROPOLITAN.

Alessandro Scuri began his career as a solo pianist in Italy, also giving recitals in various parts of Europe. He became interested in the baton, studied conducting, was recommended by Bonci, and, to make a long story short, was in due time chosen assistant conductor at the Metropolitan Opera House. He has conducted grand operas in various large cities in the performances given by this company. He had an important appearance recently in Carnegie Hall, conducting the orchestra at a benefit concert.

JOHN KUEBLER INVADES NEW YORK.

John Kuebler, basso, until recently of Erie, Pa., has come to New York with introductions from C. F. Allis, of the Second National Bank of Erie. He has a splendid bass voice, and recently sang for a private audience the prologue from "Pagliacci" and "Honor and Arms." Quoting from Mr. Allis' letter: "Mr. Kuebler's standing in this community is beyond criticism, and you need not hesitate to introduce him to any of your friends who might be interested in securing his services."

HUIE-LOCKE PROGRAMS.

Flora Huie-Locke sends friends in New York copies of programs given by various pupils in Buffalo not long ago. These pupils played solo recitals, giving extended programs from memory, and the comments of the press were most flattering. Mrs. Huie-Locke was one of the active spirits behind the State Music Teachers' Convention in Buffalo in 1911.

RUANO BOGISLAV ENGAGEMENTS.

"An Hour of Music with Ruano Bogislav" was originated by Ruano Bogislav last season, in which she gives folk songs of Eastern nations of Europe in costume. Many notices from leading metropolitan papers testify to her success.

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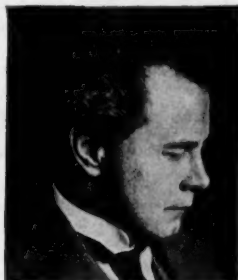
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HARRIET LARK,
Coloratura soprano.



ELDA A. BOYER,
Bass-baritone.

to hear the important operatic gems in conjunction with the story of an opera which will give a better understanding of the operas given by the big opera companies in a foreign language. It is a well known fact that only a small number of operagoers in the large cities are sufficiently acquainted with the stories of the opera to understand what is being portrayed in a strange tongue as the opera progresses. These artists give the very best gems of each opera in an entirely new way, intensely interesting, instructive and entertaining. This is a unique movement for opera from an educational standpoint as well as for the artistic entertainment it will afford innumerable music lovers.

For example, one of the programs begins with the Prologue from "Pagliacci" in English, which in itself somewhat explains the opera, but the story following the tragic affair, turning what was supposed to be merely a pretense into reality, grips one so that even if he has attended this opera, a desire will be created to go again. Another example is when The Lark sings the shadow song from "Dinorah" in Italian, how much more interesting it is to have been told before its rendition that Dinorah was demented because, instead of her expected wedding, there was disappointment, her lover having gone away seeking a treasure, had been detained, and she, thinking she had been deserted, loses her mind and wanders off into the mountains with her pet goat, which is soon lost, thus leaving her entirely alone. How many who have listened to this aria in opera or concert know that the wonderful coloring and contrast portrays Dinorah with only her shadow for a companion, singing and dancing with it, the shadow answering in the echo.

A representative of the MUSICAL COURIER, in an interview with one of the leading factors of Public Music Service,

Inc., ascertained these important details. This same official further stated: "Such educational methods for interesting and entertaining the public in grand opera and good music of every nature at popular prices as has been undertaken by Public Music Service, Inc., should be endorsed and encouraged. This is a most practical way to spread grand opera in large and small communities, as it keeps the price down within the reach of all. Public Music Service, Inc., is prepared to co-operate with a community or organization contemplating the study of opera by sending the scenery, a conductor, chorus and orchestra, thereby assuring a satisfactory performance. This co-operative opera is planned on a basis which should lead to a local opera chorus and

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orchestra, and also an opera or community house, owned by the local musicians and music loving public. Public Music Service, Inc., with headquarters in its own building at 110 West Seventy-first street, New York City, is starting on a solid foundation, having been incorporated with ample capital to be in a position to feature all kinds of musical talent to bring good music at sufficiently low prices, and to reach more of the masses than has been possible heretofore."

Music and the Movies

By Director Chet Withey.

One of the most interesting subjects with which the motion picture director has to deal at the present time is the problem of securing appropriate musical scores for his screen productions. For I believe that whenever it is possible for him to do so, the director should work hand in hand with the orchestra leader and the composer in order to secure the best possible results. It might be said as an argument against such co-operation, that the screen director is not always an accomplished musician. Let us remember that the lyric writer is often ignorant of the art of musical composition; nevertheless, he frequently aids the composer in the difficult task of interpreting his ideas. And just as the poet and the musician work together to complete a beautiful song, the motion

picture director and the composer should meet to discuss the elusive ideas which they wish to convey in common through the means of their respective arts.

The only thing lacking in the artistic and dramatic representation of life on the screen is the audible expression of emotion of joy and sorrow, hope and fear, expectation and disappointment, and this lack may be adequately met by means of music, which is the ideal voice for the drama of the silversheet.

Since it is now generally granted that there is a direct combination between music and the screen, it becomes evident that these two arts should no longer be treated separately. The musical director, the composer and the director of the photoplay will undoubtedly obtain their best results by thoughtful and diligent co-operation.

Exhibitors who are unable to afford the luxury of a symphony orchestra, can at least profit by the selections of music which have been carefully planned in this way. They will find that the musical settings, consisting of selections from the old masters or the special arrangements of our modern composers, will add greatly to the artistic presentation of their photoplays, and the small motion picture houses throughout the country can easily duplicate the programs of our leading theaters which contain these beautiful compositions.

Cadman Songs Heard Often

Cadman songs are always being sung somewhere, and it is almost impossible for one to keep track of the different localities. Amy Brumbach, soprano, sang "From the Land of the Sky-blue Water" at the Steel Pier, Atlantic City, October 2, and Olive Nevin recently sang "Spring Song of the Robin Woman" from "Shanewis" at the same place. With the beautiful accompaniments supplied by Leman and his symphony orchestra these songs were much appreciated by music lovers. Alma Simpson, soprano, sang "The Moon Drops Low," op. 45, No. 4, by Cadman, in her recital at Carnegie Hall, October 7. This song is one of the "Four American Indian Songs" and is considered the most dramatic of the four. Miss Simpson has a brilliant voice of exceedingly pleasing timbre, and sang the Cadman song with keen understanding and interpretative ability.

Matinee Musical Club Organizes Junior Club

The Matinee Musical Club of Philadelphia is organizing a Junior Club of girls of high school age (fourteen to eighteen years), recruited largely from the families of the club members. Mrs. Francis Elliot Clark, director of the educational department of the National Federation of Music Clubs, has prepared a comprehensive course of study which will present an opportunity for those members who are gifted in dramatic art, pageantry, folk dancing and choral work. A chairman or counsellor with a qualified committee will supervise and assist in carrying out the course of study. Meetings will be held in the Junior Room of the Bellevue-Stratford on Saturday mornings. Helen Pulaski Innis, who has so successfully directed for many years the Matinee Musical Club Chorus, will be the director of the Junior Chorus.

Next Saturday, October 23, Will Appear the First Issue of

The Mirror of Musical
Opinion as Reflected
by Critics and Public

The Musical Digest

Edited by
PIERRE V. R. KEY

TO reflect impartially the consensus of expert critical and public opinion concerning the professional performances of musicians and musical organizations is the prime purpose of The Musical Digest.

Each Issue of The Musical Digest will contain:

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2. "Digests" of the reviews of Boston, Chicago and Philadelphia daily newspaper critics on the important musical performances taking place in these cities.
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4. All the news possible to secure emanating from New York (now the world's music center) briefly written.
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6. Special articles by the most distinguished American and European writers: Richard Aldrich, of the New York Times; Lawrence Gilman, author and critic; W. J. Henderson, of the New York Herald; James Gibbons Huneker, of the New York World; H. E. Krehbiel, of the New York Tribune, and others to be announced.
7. A regular column of "lighter" things musical—in prose and verse—by Gilbert W. Gabriel, the brilliant critic and paragrapher of the New York Sun, and a column of humor by Frank H. Warren, of the New York World.
8. A regular two-column article by Pierre V. R. Key, written in an entertaining vein; and special departments of value and interest to managers, musicians, educators, students and the discriminating portion of the musical public.

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NEW YORK THURSDAY, OCTOBER 21, 1920 No. 2115

Strangely enough, with real revolutions everywhere at present, the so-called revolutionary composers are still as mice.

There was a movement on foot in Indianapolis looking to the establishment of a symphony orchestra such as a number of other cities of the size of Indianapolis now possess, but, unfortunately, it appears to have come to naught.

Someone in Germany has invented an artificial hand which will enable war victims who have lost one hand to pursue the occupation of piano-tuner. The artificial hand is so arranged that its fingers can be adjusted by the good hand to strike the proper intervals employed in tuning, while the wrench is manipulated with the good hand.

When is a singer an American singer—and when isn't she? This question was brought up by a reference to Mignon Nevada, who recently made her debut at the Opera Comique, Paris, as "the young American singer." Her mother was, indeed, a well-known American singer in her day, but her father is Dr. Palmer, an Englishman. Mignon herself was born in Paris in 1887 and her present home is in London. In fact, as far as known, she has never even visited America. So it is rather stretching a point to say "the young American singer!"

Cesar Saerchinger's long and interesting account of the Munich Festival which ended in September recalls to us the time, ten years or more ago, long before any war had been thought of, when we ourselves took an active part in two or three Munich festivals. Mr. Saerchinger errs in giving Bruno Walter the credit for the perfection of the Mozart performances. Without doubt Walter has carried on the tradition honorably, but these same performances were taking place long before he ever came to Munich, and it is to the late Felix Mottl that credit is due for the perfection of the musical style which specially distinguishes them. As for "Parsifal," it is not generally known that Munich had the right to perform it in 1912, one year before the copyright expired, but for one reason or another did not do so. This special privilege has a little paragraph of operatic history behind it. The Munich house, then under subsidy of the mad Bavarian king, obtained the right to present "Parsifal" as soon as it was written and, as a matter of fact, some half a dozen performances of the work were given on the Munich stage, with, however, nobody in the audience but the crazy king, all alone in the royal box. Then, with the king's death, the Wagner family induced the Munich intendant to give up his

rights to "Parsifal," giving in exchange the exclusive rights to the earliest Wagner opera, "Die Feen," (an awful affair, elaborately revived in the 1910 festival), and also the privilege of presenting "Parsifal" one year in advance of any other opera house.

If the Juilliard Foundation puts into practical operation its reported project to found a school for the training of teachers of music in the public schools, the great trust fund will be doing something of vital good to the cause of the tonal art in America. The secret of making our country musical is to make our children musical, and the Juilliard Foundation has put its finger unerringly on the right spot. If the proposed school can be kept out of politics and politics out of the school, it will be an important institution in our art life.

Before the Boston Music Publishers' Association recently, no less a personage than Philip Hale, of the Boston Herald, declared that although his city once was a leader in the tonal world, it now is "off the map, musically." The Boston Symphony has been maligned and maliciously talked about, declared Mr. Hale, its former concert master was "hot headed," and the chairman of the board of trustees "woefully lacking in tact." German propagandists attempted to disrupt the orchestra by telling its members that they could get higher pay in other cities. The Handel and Haydn Society has declined, string quartet organizations have disappeared, the patronage of society leaders is necessary to get an audience of any size to a recital. Mr. Hale relieved the dismal picture by praising jazz music for taking many composers out of their solemn pose, and he said a kind word for the mechanical music instruments which entertain the tired business man. Publishers, concluded Mr. Hale, should support the idea that not any one nation has a divine right to music, and should make it their duty to press the music of every country. It is not quite so bad in Boston as the veteran critic would have us believe. In order to prove the point, it would be necessary only for some New Yorker to say the things Hale said. At once Philip would give him Hale Columbia.

We have not always sympathized with Josef Holbrooke, the English composer, either in his outlook on life or on music; nor have we always enjoyed Josef's music. But just at this moment we have a strong fellow-feeling for him, induced by reading the following in a London paper. It must indeed be the composer, we feel sure, although we do not generally associate composers and motor-cars, because Josef is surely the only Joseph in all England who spells his name Josef:

Josef Holbrooke, of Tufnell Park road, Islington, was summoned for driving a motor-car at a greater speed than twenty miles an hour at Thames Ditton on July 18.

D. L. Strellett appeared for the Automobile Association and Motor Union, and pleaded not guilty.

Police Constable Beck said he timed the defendant over a furlong on the Portsmouth road, and found him to have been traveling at twenty-nine and a half miles an hour, and when he stopped the defendant the latter said, "I never go fast."

In reply to Mr. Strellett, witness said a number of other motorists were stopped at the same time as the defendant at the end of the control, but as he took the number of the defendant's car when he entered the control he had no difficulty of identifying it among the others.

Mr. Strellett said the defendant was a gentleman who never drove at an excessive speed, and he drew the attention of the Bench to new instructions which had been issued to the police in the metropolitan area, and asked the Bench to give effect to them in this case. According to these instructions motorists in future were not to be proceeded against because they had merely exceeded the speed limit, but only if there was an element of danger in the driving. The law as to the speed of motor-cars had, of course, not been altered yet, but the spirit of the times was very clear on that point.

Mr. W. Negus (a magistrate): The spirit of the times is in advance of the law.

Mr. H. W. Price (the chairman): We shall decide this case as we have decided other cases. We do not anticipate any change. There will be a fine of £2.

The reason for our sympathy lies in the fact that, though Josef beat us by three and a half miles in speed—we were going twenty-six, so the policeman said, though we told him we should indeed be proud to believe it of our three-year-old Henry—we beat him by £3 in the fine, being obliged to pay \$25 for the benefit of the City of New York against his, in round numbers, \$10 (as a matter of fact decidedly less than that at the present exchange). In other words, Josef had a lot more fun than we did and it cost him decidedly less, which illustrates the injustice of this hard world. The only consolation lies in the fact that, in the same column, the London paper records that the Marquis of Londonderry had to pay £3 the same day for running at thirty-two

miles; so Josef and we were sinning in aristocratic company.

Pierre Lalo, eminent French critic, writes in *Le Temps*, that Rabaud's "Marouf" is "fine-fibered, charming, and firm-set." It is all that, and in addition, it also is orchestrated and colored delightfully, but—it is no opera.

A number of good pianists have ventured into vaudeville for occasional tours on this side of the water, but Paris is quite stirred by the inclusion in the bill at the Olympia, the best known music hall of the boulevards, of Lucia Caffaret. Mlle. Caffaret took a first prize at the Conservatoire, when she was only eleven years old and made her debut with the Colonne Orchestra, under Colonne himself, while still a mere child. She developed into a splendid artist, but apparently the financial returns from the ordinary concert field are not particularly good in France at present, so Mlle. Caffaret is going to play masterpieces "between a Spanish dance and a Japanese juggler," as one French paper phrased it.

Henceforth the Los Angeles Symphony Orchestra (Adolf Tandler, conductor) will be a non-union organization. This decision was made by the directors of the orchestra after a sharp discussion with the local musicians' union, which declared that the L. A. S. O. could not engage a tympani player from Detroit because two Pacific Coast tympanists had applied for the position. A similar issue has come up frequently in other cities where there are orchestras and unions but some way usually has been found to adjust the difficulty. The most serious previous conflict of the kind occurred between the Boston Symphony heads and the union of that city and resulted in making the orchestra completely non-union. While it seems arbitrary and oppressive on the part of unions to put musicians on the same basis as laborers, on the other hand it takes no great stretch of the imagination to picture what the helpless condition of the orchestral players in America would be these days if they had not formed their defensive and protective (even if somewhat aggressive and offensive) association years ago and developed it into a really powerful body.

PARTIAL ECLIPSE OF THE STARS

Amazingly successful, musically and financially, was Fortune Gallo's opera season of four weeks at the Manhattan, the serial story of which has been told in the critical and news columns of this paper during the past four weeks.

The most significant part of the San Carlo demonstration lies in the fact that in the main the performances represented what is termed "ensemble opera," which in the musical sense means opera given for the sake of opera and not for the exploitation of "stars."

In Europe such a form of entertainment has been in vogue for ages and has been found feasible, but the artistic ignorance of the American public, so pronounced until comparatively recently, made this country a victim for unscrupulous managerial exploiters who put singers above songs and surrounded them with cheap sensationalism and Barnumizing tactics in order to extract as many dollars as possible from the childlike and bedazzled Americans.

The American daily press was a willing and eager coadjutor in the process, for it meant business in the advertising department and piquantly sensational appeal in the reading columns.

It is well that a man like Fortune Gallo happens along (even if his own motive be not at all philanthropic) in order to prove that there is a large public here for opera itself, irrespective of the personal glamor or eccentric fame of the performers engaged therein. Mr. Gallo has taken his company all over the country for many years and has succeeded everywhere, his present New York triumph marking the crowning point of his endeavors. He is to be congratulated on his remarkable achievement, accomplished entirely without those money guarantees from representatives of the fashionable and financial world so generally believed to be indispensable where the successful presentation of grand opera is concerned.

Congratulations also, however, to our public, which now seems to have reached the realization that in order to enjoy lyrical masterpieces fully it is not necessary to know the salaries of the singers and to be misled about them through the silly press agent yarns scareheaded so provincially by the daily papers. More power to Gallo and his ensemble San Carlo Opera.

VARIATIONS

By the Editor-in-Chief

Gilding the Lyrical Lilly

We never cease to wonder at the way some persons describe music and their sensations when they listen to it. Here, for instance, is an editorial from the Cincinnati Enquirer of October 6:

Eugene Ysaye is a maestro of distinguished power and ability, as thousands of audiences in this country gladly would testify; also, he is master of the wizard bow, lord of old Cremona's matchless shells. He plays—and we hear the lulling music of the rain, the wailing of the winds, the rise and rush of the storm, the song of bells which summon to penitence and prayer, the laughter and joy of the wedding feast, the miserere, the sobbings of sorrow! He plays, and all things seem woven into the warp and woof of harmony.

Is such imagery necessary in order to enjoy music and do many persons really create those visions for themselves while they are listening?

Personally our hearing of music always has filled us with sensations and emotions entirely abstract, and not in any way related to the chromolithographic pictures described by the Enquirer editorial.

We feel soothed, stimulated, uplifted, excited, or saddened, as the case might be, but always our mind seems to be on the music itself and not busied with its translation into nature studies or farmyard idylls.

Perhaps we are lacking in imagination. We rather think, though, that most musical persons listen to music as we do, and that it is the less musical listeners whose lack of aesthetic understanding of the art makes them intensify their enjoyment with flowery analogies and comparisons of the kind so often met with in spoken and written accounts of music.

It is not to be doubted that the Enquirer man really heard rain and wind in Ysaye's playing. Perhaps some more nimble minded individual detected also the rhythmic banging of shutters, the chromatic rip of umbrellas being turned inside out, and the fulminant swearing of splashing pedestrians in whose torn galoshes the waters swirled about ruthlessly. All such things are possible if the listener is sincere and resourceful in his imaginings.

But is that the underlying idea which the composer puts into his pages and Ysaye reads into his interpretation? What is the underlying idea of the Brahms, the Beethoven, and the Mendelssohn violin concertos, all of which Ysaye plays beautifully? Have they any underlying idea? We do not know. We always have regarded them merely as beautiful music.

In the case of Brahms and Beethoven the world knows that they conceived themes and whole pieces which they transposed about from one composition to another, sometimes winding up by making a quartet of an intended piano concerto, or a symphonic movement of an incipient song. Often they used folk melodies, frequently divorcing them from ribald texts and disguising them harmonically into a character far from their original one.

Music is a patient and an elastic art, even in the inner contemplation of the listener. The chap of the slushy weather and the prayer bells, and our old friend of the "mothers crooning lullabies to the babes, soldiers stirred melodically to martial deeds, cavaliers sighing lilting lays to mistresses," etc., are all right in their way. Their way is to join their music to sentimental story. It is only when they publish their trite visions that they irritate certain sensitive souls who do not experience their tonal delights quite so naively.

Music itself, one is glad to reflect, will survive all the interpretations and descriptions to which it has been subjected.

Ouch!

Here is an extremely pretty passage by Ernest Newman, in the Manchester (England) Guardian. Referring to the visits of foreign orchestras, Mr. Newman writes:

These visits (those of foreign orchestras) are matters for the stunt journalist rather than for the musician; and they lead—the recent visit of the New York Symphony Orchestra is a case in kind—to a good deal of insincere writing on the part of the musical critics. If the orchestra comes from a friendly nation, but happens to give bad performances, no one likes to say how bad they are."

The Man Behind the Orchestra

Usually it is the man in front of the orchestra who is written about most. Without the man behind the orchestra, however (at least in America), there would be no man in front of the orchestra

for the simple reason that there would be no orchestra. Sometimes it is a woman behind the orchestra. Sometimes several men or several women are behind the orchestra. But nearly always it is a single individual who conceives the orchestra, finds nourishment for it in the beginning, gives it life's blood, and applies the financial pulmotor until vitality is established definitely and maintained permanently.

Interesting individuals they are, those enthusiasts who made the modern American symphony orchestras possible. Boston had its Higginson, Chicago its Lathrop, New York has its Flagler and Mackay, Philadelphia its Bok, Minneapolis its Carpenter, Cincinnati its Mrs. Taft (who carries on the good work helped so materially by the late lamented Miss Dow, who left her whole fortune to the Cincinnati Orchestra), and Los Angeles its William Clark, Jr. —to say nothing of all the other devoted men and women who "carry on" orchestrally in those cities where symphonic bodies are flourishing.

Your orchestral promoter either is a person who gives all the necessary funds out of his or her own pocket or else persuades, shames, blackmails or blackjacks other persons into giving enough money to make up the guarantee budget. First the promoter usually calls in the cultural argument to help in the project. If that fails, there is the local patriotism prod. Under some circumstances the orchestral pioneer has to be an exasperating and complete nuisance, waylaying and buttonholing people and haranguing and importuning them until in sheer anxiety to be rid of the pest they put their names on his or her subscription list.

Very recently we met the latest recruit to the ranks of those who shoulder an orchestra individually, in the princely Higginson style. His name is W. A. Clark, Jr., and he is the father of the Los Angeles Philharmonic (Walter H. Rothwell, conductor). He is a quiet, mild mannered gentleman of fifty or so years. If we remember correctly, he guaranteed \$100,000 annually for the maintenance of the orchestra for several years. We studied him as he ate his very light lunch and we decided that the several years would stretch out into a great many more, unless the L. A. P. becomes self-supporting.

"How did you happen to start the orchestra?" we asked.

"I was spending the winter in Los Angeles with Mrs. Clark and we went to a few of the orchestral concerts there. We did not like the way some of the works were played, due perhaps to insufficient rehearsing, for the Los Angeles Symphony and its leader, Mr. Tandler, have had their troubles in getting together enough money to do their work thoroughly. I decided that as a stranger I could not very well start to reorganize or in any way change the L. A. S. and that it would be a more simple matter to found a new organization. I spoke to Mr. Behymer about it, and then the L. A. P. was born."

That was a new mental angle for an orchestral papa and it impressed us so much that we are here-with recording it.

Mr. Clark is a New Yorker. His early musical tastes were formed through hearing the Theodore Thomas popular concerts here. Another brief in favor of popular concerts, and another wonderful demonstration of the lasting value of Thomas' work in this country. Through his concerts here decades ago, Los Angeles receives a symphony orchestra today. It is an interesting thought.

Mr. Clark told us much about the plans and prospects of the L. A. P. and most of them will become generally known soon. Watch the musical horizon over the Great Divide.

Other Councils With a Chief

A pencilled card was sent into our sanctum bearing the device "Gatti-Casazza and Guard." We did not wonder that an operatic impresario should have a guard, although there seemed no reason apparent for his presence during a call on an inoffensive musical editor. The visitors were ushered in and, lo and behold, the head of the Metropolitan Opera House was in the company of William J. Guard, the suave and seductive press representative of the lyrical beehive on Broadway. There was an epoch-making conversation, of which we remember these snatches:

Ye Ed.—"You look very well."

Ye Gatti—"My rest and travels did that. I'm a good traveller, but not a good opera manager."

Ye Ed.—"We beg to differ. Any man able to hold your position at the Metropolitan for twelve years and be alive at the end of that time must be a good opera manager."

Ye Gatti—"And before I went to the Metropolitan I spent ten years at La Scala in Milan."

Ye Ed.—"Is it true that the Italian theaters, like the factories there, may come under Soviet control?"

Ye Gatti—"No, indeed. The news stories from Italy are greatly exaggerated. Sovietism is favored only by the minority of Socialists. Italians are eminently sane and common-sensed. They never attempt obvious impossibilities. Sovietism is a platonic idea, not a practical plan. . . . You can see well over Fifth Avenue from your windows."

Ye Ed.—"Yes, and I can hear well, too, and too well, when the processions pass with their devoted bands."

Ye Gatti (to Guard)—"Merciful Milano! Did you hear that? Too much music for a music paper! Come, Guard, no place for us."

Away they went, Gatti laughing in Italian and Guard chuckling in French.

Variationettes

This is the open season for triumphs and ovations.

An ovation, then, for William Thorner, who has just had a triumph. It was born last week, and is named William Thorner, Jr.

Admitting that no great American opera or symphony was composed this year, need a body worry with the Department of Agriculture informing our nation that 1920 will show a total crop of 750,648,000 bushels of wheat, 3,216,192,000 of corn, 12,123,000 bales of cotton, 3,129,323,804 tons of iron, and a money supply on hand of \$7,997,030,820?

One of the orchestral players at the Metropolitan calls his season's work there, "being in the trenches."

Willy (excitedly, at "Lohengrin," as the bridal music is played)—"Why, I know that."

Nilly—"Really?"

Willy—"Yes, it's Mendelssohn's wedding march, isn't it?"

M. B. H. is not exactly tactful or sympathetic when he telephones: "In view of his suffering immortality, doesn't the Lord Mayor of Cork remind you of Titirel in 'Parsifal'? And Lloyd George refuses to play the part of the pure fool and relieve the victim by touching him with the spear of Irish independence." And M. B. H. in this case is like Gurnemanz—he talks too much.

Meanwhile, town report has it that a new popular song is being written, called "Every Day is Yom Kippur for McSwiney."

America was discovered 428 years ago, and now has prohibition and "sacred concerts."

Then again, a man buried 4000 years ago was dug up recently in Pennsylvania. "The body was fossilized," says the scientific report, "and seems to show that instead of ordinary human skin as we know it, he was provided with some sort of a furry coat for covering." He must have been an operatic impresario.

Fortune Gallo, however, wears no fur coat. He does, however, wear a very contented expression, after his recent four weeks of financially successful opera at the Manhattan. The general belief in local operatic circles is that any man who could do that with an ensemble array of singers studded only with a few visiting "stars," must be a Master Mind.

Is it possible that sometimes even the great ones fall? On the front page of the London Daily Telegraph (September 25) flamboyant advertisements announce concerts by "The Musical Superman; Toscanini," "The Greatest Conductor In the World, Toscanini," etc. No, Toscanini is not to blame; it is the fault of his wicked manager. There was a time when the revered D. T. would not have printed such an advertisement.

It always was, and it is now, different in American journalism. Glancing over the New York Times of October 13, one finds that while Mary Blue, pianist, "played four pieces by Rudolph Ganz," columns and columns of space are given over to stories under these scarehead captions: "Carpentier Knocks Levinsky Out In the Fourth

I SEE THAT—

Round" (front page, first column), "Clevelands Crowned World's Champions" (front page, second column), "Man-o'-War Victor Over Sir Barton By Seven Lengths" (front page, third column), "Bootleggers Form Rum Curb Market" (front page, fifth column), "Ex-Convict Slain Just Off Broadway" (front page, sixth column), "Vain River Search for Coughlin Baby" (front page, seventh column), "Kills His Prisoner on Roof," "Coveleski Wins Pitching Battle," "Marquard's Days With Robins Ended" (Marquard being a pitcher of the Brooklyn, or "Robin" team), "New Track Record By Sennings Park," "New Record Made For 3-Year-Olds," "Brussell Is Twice Loser At Billiards," "Miss Sterling Sets New Course Record," "Holy Cross Wins From Springfield" (football), "Arundel Handicap Goes to Panoply," "Regalo Is Winner of Columbia Handicap," "Scottie Armour (golfer) Likes Chill Air," "Yale Has Workout Despite the Rain," "Princeton Eleven Gets Severe Jolt."

In looking over our review of the opening National Symphony concerts, we were chagrined to notice that we had omitted any mention of the playing of the cello solo in the orchestral part of the Brahms B flat piano concerto. Critics do not as a rule give credit to a solo performance within a solo performance, and their neglect surely is accidental. At least it was so in our case, for when Cornelius van Vliet had finished the solo in question, we registered a mental note to give it special mention, especially when the conductor made him share in the applause with pianist Ossip Gabrilowitsch. After the concert, Harold Bauer said that he never had heard that cello solo played better than by Van Vliet, an estimate with which we agreed fully. It is an exceptionally tricky piece of music to do well in tone, color and ensemble, but the Van Vliet bow, fingers, and musical experience were more than equal to the occasion and accomplished a lovely bit of melodious ministration.

How piano teachers love one another! X, a Chicago member of the craft, told a friend that he had cleared \$19,000 last season. The friend met two other piano teachers, Y and Z, on Michigan Boulevard, and told them the good news. The comments were as follows:

Pianist Y: "Well, if X had worked a little harder he could have made \$20,000."

Pianist Z: "No, not worked harder. You mean if he had lied a little harder, he could have earned \$20,000."

LEONARD LIEBLING.

Things are rapidly getting under way for the forty-second annual meeting of the Music Teachers' National Association to be held in Chicago, December 29, 30 and 31. Headquarters will be at the La Salle Hotel. A reception to visiting members will be given at the Art Institute by the American Musical Society on the evening of the 29th. Among the tentative plans are special programs by the Chicago Opera and the Chicago Orchestra. A large local committee has been made up of representatives of the different Chicago musical organizations. The motto of the meeting is to be "Music and the Educational System of the United States," certainly a timely subject. Charles N. Boyd of Pittsburgh is the new chairman of the committee on organ and choral music; Osbourne McConathy, of Evanston, Ill., of the committee on public school music. Inquiries concerning the coming meeting may be addressed to P. C. Lutkin, president, Evanston, Ill., or to R. G. McCutchan, secretary, Greencastle, Indiana.

From many sides come expressions of pleasure because of the fact that Kansas City again is on the calling list of travelling artists. An ordinance amending the present license ordinance and repealing the five per cent tax on public concerts has been passed by the city council, as told last week in the MUSICAL COURIER. Besides repealing the five per cent concert tax the new ordinance provides also that all public halls seating more than three thousand (not including, however, theaters or motion picture show buildings which are used for meeting, exhibitors, concerts and entertainments of various kinds) shall pay a license fee of \$300 a year instead of \$750 as provided in the old ordinance. Of course, the provision imposing a heavy tax on concerts, comments the Kansas City Star editorially, was an inadvertence. Neither the people of Kansas City nor the common council had any notion of preventing the appearance there of distinguished artists. As soon as the matter was presented to the council it very promptly repealed the tax. Its prompt action is a credit to the council and a source of gratification to Kansas City and the country in general.

It is stated that millions of dollars of the Juilliard Foundation are to be used in training music supervisors for public schools.

Ricardo Martin is back home and busy singing with the Chicago Opera Association.

Rudolph Reuter has made some new records for the Duo-Art player piano.

Leandro Campanari is en route for Italy, his first visit to his native land in eleven years.

The American Music Optimists held their first meeting of the season at the home of Millie Hambur.

The London String Quartet will tour Hawaii.

The second Munich Festival since the war, lasting six weeks, attracted widespread interest.

Cornelius Van Vliet, the Dutch cellist, has opened a studio in Carnegie Hall.

A sold out house greeted Kubelik when he began his American season in St. Louis, October 12.

Augusta Cottlow is booked for an extensive tour through the Middle West.

Mirello Best, a vocal teacher of New York, is offering five scholarships, one to a child.

Henceforth the Los Angeles Symphony Orchestra will be a non-union organization.

The Letz Quartet has a new cellist—Lajos Shuk.

Vera Barstow was married to William F. Lawson, a novelist, on October 16.

Edgar Schofield is being exceedingly well received at every appearance on tour with Farrar.

Schumann-Heink's Columbus night concert in the Elmwood Music Hall, Buffalo, was completely sold out.

Cecile De Horvath has been called by her teacher, Ossip Gabrilowitsch, a "woman pianist with a message."

Marie Sundelius and Florence Easton are winning high praise on tour with the Scotti Opera Company.

Reed Miller and Nevada Van Der Veer are singing to packed houses in the State of Colorado.

Max Rosen appears at Carnegie Hall, October 23, together with Godowsky and May Mukle, the cellist.

S. Constantino Yon has returned from Italy and is actively teaching at Carnegie Hall.

Manager Hugo Boucek has engaged Ruth Whitfield as his assistant.

The Malkin Music School is giving a series of free concerts.

Jose Mardones, basso, and Antonio Tello, contrabass, will give a concert of "deep" music at Aeolian Hall, October 28.

Winogradoff, a new Russian baritone, will make his American debut at the Hippodrome, October 24.

Thelma Given will begin her season at Carnegie Hall on October 27.

Arthur Middleton scored heavily at the Jenny Lind Centennial concert at Carnegie Hall, October 6.

The Mendelssohn Choir of Pittsburgh recently engaged five artists from Walter Anderson, the manager.

Marguerite Sylva is working for an opera house in every American city of 100,000 population.

There has been another strike at the Paris Opera.

Caruso paid \$5,000 for a six carat diamond which once was the property of the Czar of Russia.

The National Symphony Orchestra will give five Sunday evening concerts at the Hippodrome.

Helen Teschner-Tas entertained for Richard Buhlig prior to his departure for Los Angeles.

Charles Dalmores has located in Brussels.

The Boston Orchestra opened its fortieth season auspiciously on October 8.

Claudia Muzio has just finished a highly successful tour of South America.

The Institute of Musical Art has an especially large enrollment this year.

Kerekjarto will have his first American hearing on Election Night.

Mae Bonetti announces that she is no longer under the management of the Fleck Brothers.

Ethel Jones will sing eleven of the sonnets from the Portuguese sonnets set to music by Eleanor Everest Freer.

Gena Barondess has returned from an operatic tour in Peru and Cuba.

Cecil Burleigh praised Lotta Madden for her excellent singing of one of his songs.

A Golf Circle is the newest thing at the Mozart Society.

Mrs. Noble McConnell, founder and president.

Nina Tarasova has entirely recovered from her recent accident.

Lazar S. Samoloff is the personal representative of the Russian Cathedral Choir.

Anna Pavlova has arrived here for another tour.

"Palestrina," Pfitzner's new work just produced in Munich, is called "more than an opera" by critics.

Sol Alberti has settled in New York.

Karl Breneman, the New York vocal teacher, is back from Mexico.

The San Carlo Opera performances in New York netted \$125,000.

A son was born to Mr. and Mrs. William Thorner last Thursday.

Alexander Bloch was the leading artist at a concert held in Hackettstown, N. J., September 24.

John Campbell will give a song recital in Aeolian Hall on the afternoon of October 28.

The Ruth St. Denis Concert Dancers will give many programs in the East this season.

A new vocal organization has been formed in New York called the Handel Vocal Society.

Leta May scored a decided success in recital in New Castle, Pa., last week.

Mary Mellish will present an interesting program at Aeolian Hall on October 29.

Ignaz Friedman, composer-pianist, has been engaged for one of the Fuerstman concerts in Newark.

Florence Macbeth has been engaged for the opening concert of the Star Series at Madison Square Garden.

Helen Yorke will give a recital at Augusta, Me., October 27.

A son was born to Mr. and Mrs. Pierre Monteux on October 15.

Emily Sterz and Frederick Schang, Jr., were married recently.

WORCESTER FESTIVAL

(Continued from page 5)

This marked the fourth year that a body of picked men from the Philadelphia Orchestra, under the splendid direction of Thaddeus Rich, has been a feature of the Worcester festivals. Mr. Rich also appeared as violin soloist in 1915 and 1917, adding many to his long list of admirers by his splendid artistry.

Members of the board of government of the Worcester Festival Association have every reason to congratulate themselves upon the success of this year's festival. Arthur J. Bassett, is president of the board; J. Vernon Butler, vice-president; Harry R. Sinclair, secretary; George R. Bliss, treasurer, and Luther M. Lovell, librarian.

As usual, the Bancroft was the home of most of the artists and guests at the festival. The management did everything possible to make the stay a pleasant one; in fact, Manager Charles S. Averill acted as host, personally seeing to it that no person and no detail was neglected.

This year marked the sixth Worcester festival at which Florence Hinkle has appeared, and judging from the enthusiasm with which she was received, her splendid work this year but added to her popularity. Another festival favorite is George Hamlin, this being his ninth appearance, the first one having taken place in 1897. Merle Alcock, Paul Althouse, Milton C. Snyder and John Powell have all been heard at previous festivals also, and they were warmly welcomed this year.

A figure much missed at the festival was that of Dr. Arthur Mees, who was the festival conductor from 1903 to 1919, inclusive. Dr. Mees had planned to be present with Mrs. Mees, but other engagements would not permit him to do so, a fact which caused his many friends to register regrets.

Charles I. Rice, director of music in the public schools of Worcester and also a member of the board of directors of the Festival Association, with Mrs. Rice, was frequently seen with friends and guests. Mr. Rice has conducted the children's chorus at previous festivals when there was need of those voices.

Noticed during the festival was Dr. Auger.

Emil F. Schmidt, acting concertmaster of the orchestra, who conducted the fifth symphony of Beethoven which opened the first concert, is first violinist of the Schmidt String Quartet, an organization which enjoys much popularity throughout the Middle States.

Mr. and Mrs. Arthur J. Bassett were a most charming host and hostess, entertaining extensively both at the Bancroft and at their delightful home.

Rimsky-Korsakoff's tone poem, "Scheherazade," so amused one member of Friday afternoon's audience that he laughed right out loud. The approach of a husky policeman, however, restrained his levity.

Bechtel Alcock was engaged to sing one of the tenor roles in "The Beatitudes," but on account of his success as a principal in Victor Herbert's "The Girl in the Spotlight," which is enjoying a successful run in Boston, he was unable to fulfill the engagement. Merle Alcock, whose singing in the Franck work was much enjoyed, hurried to Boston after the festival to be in attendance at a performance of the Herbert piece.

A number of out-of-town guests were in attendance at the festival. William B. Bigelow, head of the department of music at Amherst College and at Smith, was present, as were Herbert I. Wallace, president of the Fitchburg Mass. Festival, of which Mr. Coffin is conductor; William Taylor, manager of the Springfield (Mass.) Festival, the sister of Vera Curtis; Mrs. Paul Althouse, Mrs. Coffin, Mrs. Rich, John Doane, teacher of Mary Allen; William Arms Fischer, of the Boston office of Oliver Ditson; J. M. Prialux, of the New York office of the same house; Edward Holbrook, of the Keene (N.H.) Festival. Henry F. Gilbert was there to hear the orchestra play his symphonic prologue to tragedy of Synge, "Riders of the Sea."

Harold Land, fresh from his triumphs at the Maine Music Festivals, was another interested visitor.

Mr. and Mrs. George Hamlin hurried from the festival to Albany en route to Lake Placid, the journey from Albany being made by motor.

The 1920 festival is over! All hail the coming festival!

Metropolitan Sued for \$10,000

Lillian E. Blair has sued the Metropolitan Opera Company for \$10,000 for injuries which she claims to have received from a defective switchboard. Mrs. Blair was on the so-called roof stage watching her daughter, a member of the ballet school, take a lesson when, she alleges, she was requested by one of the teachers to raise a lever in the switchboard. As she did so, she says, she was enveloped in flames which caused the injuries for which she sues.

"Trovatore" Stops in the Middle

At the Metropolitan Opera House, Philadelphia, last Thursday evening, a performance of "Il Trovatore" by the Italian Lyric Federation stopped in the middle. One of the singers came out and announced that the principals had struck because the management had refused to produce any of the well known and highly prized hard cash. It is understood that Alfredo Salmaggi, who runs the Italian Lyric Federation, has arranged for the performance to take place this evening (October 21).

Recent Deaths

Recent announcement is made of the death of Harry A. Porter, of Indianapolis; Francesca Mottino, the famous Italian actor; Carl Beck, the well known band director, and Annie C. Leopold, mother of Ralph Leopold.

Versatile Percy Hemus

Endowed by nature with a truly fine baritone voice, and recently called by a printer's error a "tenor," one cannot but wonder if the distinguished artist is not a phenomenon after all.

Pavlova Again

Pavlova returned to the New York footlights on Monday evening, when she appeared with success at the Manhattan.

MUNICH'S GREAT MUSIC FESTIVAL

(Continued from page 8).

than artificial respiration. These romantics are too artificial to impress us today; this mixture of musico-dramatic realism and pseudo popular fantasy comes near to being ridiculous and inartistic according to our standards. Marschner's "earth spirits," for instance, are far less convincing than the demons of Gluck's "Orfeo," his characters, although ordinary peasants, less human than the demi-gods of ancient Greece. It has been said that these earth spirits foreshadow Wagner's Nibelungen, as Marschner, in fact, foreshadows Wagner in more than one respect. It remains to be seen how an audience of 1920 will regard the operatic pigmies of the "Ring."

Another revival of the festival far more successful than the first was Weber's "Oberon," in the arrangement of Gustav Mahler. Mahler had a peculiar spiritual relation to Weber, and contrived to eliminate much of the inanity of the original stage version without doing violence to Weber's music. In its present version the dramatic absurdities of the action are smoothed down without violence to the music. For its music the work ought to live forever, and—thanks to scenic artist and ballet master—the delicate mystery of score was matched by the action on the stage. An enjoyable performance by virtue of good ensemble work.

With Mozart and Weber out of the way, the bulk of the Festival had to do with Wagner. Only the full-fledged "music dramas" were given—the "Ring" once, "Tristan" twice, the "Meistersinger" three times, and "Parsifal" five times. This majority, we take it, was based upon the fact that Wagner's "stage consecration festival play" is still somewhat of a novelty in Germany outside of Bayreuth, for only in the year before the war did it become free. And then, of course, "Parsifal" was always regarded as the work that gave the exclusive stamp to the Bayreuth seasons, which in a sense are now superseded by the Munich festivals. Suffice it to say here that every performance (in the Prinzregententheater, of course) was sold out and aroused great enthusiasm.

THE ORCHESTRA INFERIOR.

The "Ring" performances, conducted by Dr. Karl Muck as "guest," bore the stamp of authority, and were animated by a rhythmic and dynamic verve far in excess of what the doctor's concert audiences were accustomed to. There was hardly a dull moment in these uncut versions of the four dramas, and the conductor's enthusiasm evidently communicated itself to the orchestra and the singers on the stage. The orchestra, however, is not a Boston Symphony, and certain inadequacies of intonation and attack, as well as a distinct lack of sonority and tonal beauty, were not to be overcome by magic of the doctor's wand. Odious as comparisons are, we can not but say that this orchestra of a leading German opera house is far below the standard of any American orchestra of standing, operatic or otherwise.

Among the impersonators of the principal "Ring" characters, two stand pre-eminent: Paul Bender and Mme. Onégin. Both of these, to begin with, were monumental figures, entirely satisfying on the optical side. Bender's Wotan is a dramatic achievement which surpasses everything within my memory, going back to Van Rooy in New York. Vocally—perhaps somewhat less powerful than Van Rooy, he makes up by the greater beauty of his timbre. His truly majestic figure and the dignity and emotional significance

of his movements, as well as his vocal expression, come nearer to producing the god-illusion than any combination with which we have met.

Mme. Onégin, familiar to us for her high quality as a concert singer, was altogether surprising in the dramatic qualities which she developed as Fricka. Few voices in Germany nowadays are equal to the Wagnerian demands, and hers is one of the few. It must have been voices like this that Wagner had in mind, for even with the covered orchestra there seems to be a wall between stage and audience that is only rarely penetrated by the ordinary vocalist. As for understanding the words of the text (which Wagner regarded as essential) it is the exception rather than the rule, even here in this model Wagner theater. Julius Gless, gifted with a fine vibrant baritone, accomplished it as Hunding. Heinrich Knote, Siegmund and Siegfried, familiar in these rôles to New York audiences, has preserved little of his former brilliance and all of his bulk, and occasionally he sang off key, in which, however, he merely followed the example of the brass. Berta Morena, also a former Metropolitan star, gave (for a Wagnerian singer) a remarkable demonstration of vocal preservation.

NOT SO "FESTIVE."

Altogether these performance, although masterfully stage managed by Fuchs, were less "festive" than what we are accustomed to at home. It is not to be denied that one's attitude to the traditional Wagner of the "Ring" is different today than it was ten years ago. These Teutonic heroes and heroines, and especially these Teutonic gods in their realistic papier maché surroundings, struggling to be heard, somehow are not in tune with the time. Has the war made a difference? Have "Wotan lines" and "Siegfried positions" hurt Wagner? Not Wagner the composer, surely, but the whole "ideology" back of this romantic creation appears false in this unromantic but very human era.

By no means let us abandon Wagner; but the sooner we eliminate or ignore the unreal, the theatrical and pseudo-philosophical the better. Wagner interpretations must emphasize the aesthetic, the purely musical and decorative elements, must abandon all attempts at realism and regard the "Ring" as a great fairy tale transporting us from everyday life into the realm of fantasy. Nowhere does one sense "Wagnerdämmerung" so strongly as in these presentations of the "Ring."

If anything is proven by this cycle it is the superiority of "Tristan" and "Meistersinger" as works of art. "Tristan" in the Prinzregententheater is one revelry of sound; to no other work are the acoustics of the place so favorable. "Meistersinger," under the baton of Bruno Walter, too, was a masterly performance—rhythmically superb, scenically well-nigh ideal. Otto Wolf as Walter, and Delia Reinhardt as Eva fulfilled one's demands for lyric and personal beauty in rare measure, and Paul Bender, as Hans Sachs, made one's cup run over. Such a figure, modeled with such subtlety and presented with such profound and genuine emotion, is a rarity on any stage, dramatic or lyric. Especially the lyric portions of the rôle were a delight to hear from an artist who is a past master in the art of song interpretation.

COLLARLESS CONDUCTORS.

Whatever one may think of Wagner's theories otherwise, his architectural ideas regarding the auditorium and or-

chestra are certainly calculated to enhance one's enjoyment. The Prinzregententheater fulfills the acoustic and optical requirements perfectly—no galleries, no boxes except one row in the back wall. Every seat is equally good and permits a perfect view of every part of the stage. The covered orchestra, beyond forcing the auditor's attention upon the stage every moment of the time, has its drawbacks as well as its benefits. It protects the singer, it is true against instrumental inundation, but it also weakens the effect of such purely instrumental portions as the "Meistersinger" prelude. Its chief benefit is for the musicians themselves, who, unhampered by the rules of etiquette, may—and do—play in negligé and achieve a much more intimate kind of team work all around. The conductor himself is much less hampered in his movements and able to exercise a much more incisive control over his players, as I was able to observe by sitting through a performance in the covered orchestra pit. Far from making too many "ornamental" motions as the public is apt to think, the average conductor exercises a distinct restraint on himself. It was interesting and instructive to see Bruno Walter, in sport shirt, collarless and coatless, work like a demon to get his effects—and get them. Even the rigid Dr. Muck loosens up under these conditions, and he himself ascribed the very temperamental features of his performances to just this circumstance.

But—alas—most conductors want to be seen as well as heard. In the Prinzregententheater there are no acknowledgments to applause, no curtain calls. It is hard on the singer, indeed.

THAT "PALESTRINA."

Outside of the Wagner operas, only works conceived in the Wagnerian spirit—as music dramas—appear to be admitted to this temple of art. During the present festival only one work achieved this distinction, namely, Pfitzner's "Palestrina." This "Palestrina" is, it seems, more than an opera. To judge from the ado that it has created in Germany it is a whole art philosophy, an aesthetic and political creed, a definition of artistic and German idealism. At any rate, there is no other work of the last decade that has occasioned such an amount of discussion, polemics, manifestoes and what not. It has split the country into two camps, rallied the conservatives around its author's standard and has stamped Schreker as a dangerous "futurist," which he is certainly not. Pfitzner, at any rate, is a combative defender of the past against the destructive influence of a decadence which, he believes, has already set in.

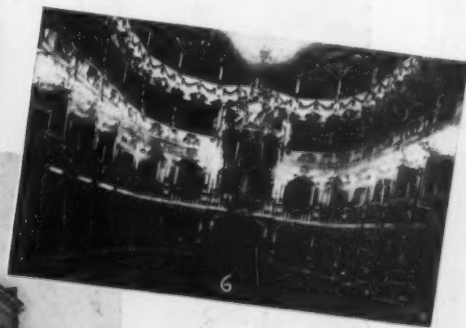
This "musical legend," according to Thomas Mann (who has written a pamphlet about it), is "the death song of the romantic opera." It purports to be the finish, the last word of a great art period. It proclaims the gospel of artistic resignation, and thus forms a sort of negative counterpart to Wagner's "Meistersinger." Pfitzner himself, who finished the work during the war, has proclaimed this relationship. "Die Meistersinger" is an apotheosis of the new, a glorification of the future and of life. In "Palestrina" everything tends to the past, it is pervaded by a sympathy with death.

Like Wagner's work, Pfitzner's work is a self-portrayal, but—in accordance with its negative idealism—the hero Palestrina is the apostle of the old, the established, while the representative of the new, the counterpart of Wagner's Walter, shrinks into the inconsequential figure of a pupil, Silla, who surreptitiously fiddles Florentine "monodies" and is reprimanded for his "futuristic" tendencies. For the rest, "Palestrina" is a mish-mash of musical history, aesthetic philosophy and religious satire which, with all its



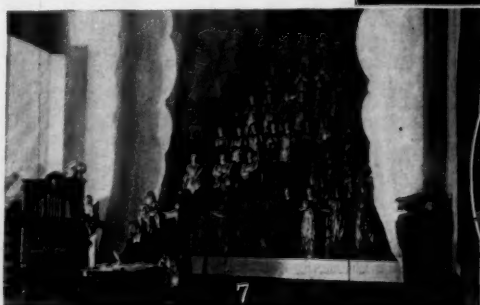
PICTURES FROM THE

1, Prinzregenten Theater; 2, National Theater, Munich; 3, Paul Bender as Wotan; 4, Prof. Dr. Hans Pfitzner, composer of "Palestrina"; 5, Karl Erb as Palestrina; 6, Residenztheater, Munich; 7, final scene of Act 1, "Palestrina"; 8, Anton



MUNICH FESTIVAL.

Fuchs, chief stage manager; 9, Bruno Walter, opera director; 10, Sigrid Hoffmann-Onégin; 11, section of orchestra in Prinzregenten Theater with Prince Ludwig Ferdinand at second desk of first violins.



instrumental idealism, does not rid itself of the onus of being an opera, but lacks the essential elements of operatic success.

There are in this score many pages of music of undeniable beauty. In the combination of archaic elements with boldly modern harmonic construction, Pfitzner has achieved moments of exalted ecstasy, such as the great Kyrie at the end of the first act, in which the chorus of angels' voices combined with all the powers of the orchestra dictate to the aged composer the mass which he is commanded to write. But is this opera? And, if not, why this frankly theatrical garb? We fail to see idealism, aesthetic or ethical, in angels represented by little children leaning over the back of a chair and perching on top of an organ in Raphaelian poses, and supposedly whispering inspiration into the master's ear.

We doubt, moreover, that any operatic public is able to enthuse over the problems of musical style as discussed by Palestrina's pupils. Does it strike anyone as poetic or dramatic or in any way relevant to human emotions to hear about the singing voice being "dependent, and miserably polyphonic?" Thus the whole of the first act is absolutely undramatic, filled with characters that have a factitious but not an organic connection. Only Palestrina, the composer, lonely and long-suffering, is a sympathetic human figure, opposed to the worldly, imperious figure of Cardinal Borromeo, the church-politician. The inspiration scene in which Palestrina, urged by the vision of the masters of the past (singing in whispered polyphony) and his deceased wife, writes his great mass, dictated by the chorus of angels, is the climax of the opera, followed by a beautiful tone-painting of the Roman morning filled with the pealing of bells.

The second act is a representation of the Council of Trent, which would be decidedly more effective as spoken drama for it requires swift movement, and Pfitzner's uninspired, often inarticulate musical declamation adds nothing to its effectiveness. The slight psychological connection which the act has with the first (the artist's work, which means life and death to him, being disposed of as an unimportant tactical detail) hardly "gets over." The last act is a repetition of the atmosphere of the first; at the end Palestrina is acclaimed by the populace, the Pope appears to thank him and Borromeo apologizes for his brutal treatment of the master.

Musical history set to music is an experiment that certainly would not succeed outside of Germany—and we even doubt the sincerity of the obvious success which the work is enjoying in Munich, for instance. But one other circumstance kills it in advance for an international public—the suppression of the erotic element, the absence of all female figures except as phantoms or to represent male youths. This may be a part of the idealism, the chastity, of Pfitzner's work, but—we do not believe in the chastity of opera. Even "Parsifal" needs its Kundry. Aside from the many artistic (purely musical) qualities of the work, we are convinced that the form is inapt. As an oratorio it might live; as an opera—never. But why opera? Another sign of Wagnerdämmerung.

"Palestrina" had no less than four performances at this Festival, one of them conducted by the composer himself.

One other work was conducted by its composer, namely, Franz Schreker's "Die Gezeichneten." The MUSICAL COURIER has published a description of this work, which needs no repetition here. Time will have to show how lasting its obviously effective, brilliant and seductive qualities are. But one thing is certain: it is opera, full-blooded opera, in which the ordinary human passions play the chief rôle, and in which the aesthetic element is calculated to satisfy eye and ear instead of one's artistic and ethical conscience. As such it "gets over." The distinctly vocal qualities of its melodies, which are not far removed from Puccini's world, the opulent iridescence and rich polyphony of the orchestra, combine to woo the senses and emotions. This, at any rate, is operatic, theatrical, if you will, but effective.

The opera had a splendid performance, with Karl Erb in the rôle of Alviano, and Delia Reinhardt as a most bewitching Carlotta. Many of the characters had difficulty in making themselves understood above the rich orchestra. Opera composers, it seems to us, still overestimate the strength of the human voice and the ability of singers to enunciate. A gorgeous picture was presented by the stage picture of the Island Elysium, enlivened by flitting ballet groups, genially arranged by Kroeller.

"DIE FRAU OHNE SCHATTEN" A FAILURE.

Strauss' "Frau ohne Schatten," also given once, confirmed the impression which we recorded at the time of the Berlin premiere. It will never rank with the composer's major works, and the triviality of some passages, especially the ending, was even more patent here in a scenically less adequate production.

"ARIADNE AUF NAXOS" A SUCCESS.

On the other hand, the performance of "Ariadne auf Naxos," in its new arrangement, touched the artistic high-water mark of the festival. Given in the intimate environment of the Residenztheater, it produced an atmosphere nearest akin to Mozart of anything we have experienced. A short work, consisting of a prologue and one act, it is without a dull moment throughout, charming, witty, with

stretches of exalted musical beauty supported by exquisite taste and astonishing mastery of technical means.

Here Strauss has thrown overboard all "principles" and dogmas of music drama, all theories Wagnerian and otherwise. He writes arias, coloratura, recitative, secco and accompanied, uses spoken declamation, melodrama—whatever he thinks fitting—with perfect freedom and the prodigality of a musical Fortunatus. Aesthetic and social satire are mixed with real human sentiment and a purely classic sensuousness in a manner that only genius can permit itself.

In the new version the opera proper stands as it was, when it served as an "intermezzo"—a commedia dell'arte—to Molière's "Bourgeois gentilhomme," a riotous mixture of "opera seria" and vaudeville ordered to satisfy the whim of a rich ignoramus. In the prologue, newly written, the composer of the "opera seria" thus done to death by "high" order, is the principal character (curiously enough assigned to a soprano, a "trouser rôle"), to whom the matter is dead serious, of course. (The action takes place "back stage.") He is surrounded by a motley lot of personages—the music master, the dancing master, the prima donna, the tenor, the Harlequin and his ribald companions—all of whom follow their own petty personal ambitions and vanities.

The two parties, the "serious" artists and the comedians, indulge in amusing hostilities. The composer is disconsolate because common horseplay is to follow after his precious tragedy of Ariadne. Finally the master of ceremonies pompously announces—five minutes before the performance—that the program is to be changed: the comedy is to be played "neither before nor after the tragedy, but at the same time." Tableau! General lamentation and gnashing of teeth. Only the charming Zerbinetta, the soubrette, remains cool. She improvises a plan, promises to lead them all and guarantees success. While the music master blue-pencils the score behind the composer's back to eliminate the "dangerous lengths" she consoles the disconsolate youth, and finally makes love to him so successfully that he consents to everything. His sorrow, sweetened by the fleeting moment of love, furnishes the human note even in the act that follows. For a while the high-flown classic arias of the lonely Ariadne have no concrete dramatic force; we

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SENTIMENT

is all right in its place and the EVENING TELEGRAM, said: "To her credit she did not over-sentimentalize. Her playing is vitally interesting." THE MAIL agreeing that, "she did the Mendelssohn concerto in honest fashion without wallowing in the saccharine."

MODESTY

in art is an engaging quality. So said THE TIMES, "she is a violinist of musical taste and engaging modesty . . . she displayed good poise and especially good phrasing," while THE AMERICAN announced her as a violinist "of a different stripe, technically proficient, with qualities that carry her easily over dangerous episodes."

STRENGTH

under control—said THE EVENING SUN: "she is full of vim . . . with the assurance of a strong arm and rapid heart . . . a deal of effective and just phrasing," while THE GLOBE agreed: "assurance and dash marked her performance," as did THE TRIBUNE "an agreeable tone, smooth technic and a good deal of authority."

know that they represent the highest treasure of the youthful genius—the child of his brain. For the rest their pure lyric beauty transports the hearer into another world.

The central figure and the life of the whole piece is, of course, the agile Zerbinetta, whose coloratura aria is also the technical climax of the work. Maria Ivogün is the ideal interpreter of this rôle and justly earned torrents of applause. Such vocal perfection is rare anywhere in the world, and still rarer when it is combined, as here, with grace and personal charm of the highest degree. "Ariadne" here is a great success, and—unless the immense proportions of the Metropolitan disturb its intimate character—it will be so in New York.

HUGO WOLF'S "CORREGIDOR."

One other modern work remains to be mentioned—a specialty for Munich, not to be heard anywhere else—namely, Hugo Wolf's "Corregidor." It is incomprehensible why a work so full of life, atmosphere and dramatic force, although of the lightest calibre, should be ignored when the operatic stage is wasting its efforts on mediocre novelties and exhumations. Wolf's score shows the hand of genius on every page, the superior musician, the inspired lyricist and the master of musical dialectics in every line. From a theatrical point of view the work may show inexperience, ineffectiveness in parts and an insufficiency of dramatic climaxes, especially at the end. However, in the rearrangement of scenes which Bruno Walter has made (dividing the opera into three acts instead of four) the fault is at least partially remedied.

But the drama here is unessential. It is an innocent comedy of conjugal fidelity, in which a coarse sensualist, the Corregidor, is fittingly punished and brought to repent. There is so much of good fun, of clever characterization and charming local color (as might be expected from the composer of the "Italian Serenade"), and above all such a bounty of lovely songs, duets and ensembles that the most unsophisticated audience would, it seems to us, enjoy it to the full. The orchestration, Wagnerian in scope, although beautiful, is almost too heavy for the delicate character of the piece, which otherwise might well be given in more intimate surroundings. As it is, it is worthy to grace any repertory.

Bruno Walter gives an authentic and spirited reading of the score, and Delia Reinhardt is a graceful representative of the leading rôle.

FESTIVAL NOTES.

The chief merit of these festival performances lies in the demonstration of a finely cultivated ensemble, in the opportunity to hear each work under proper surroundings and dimensions and to do so comfortably and undisturbed by the variegated distraction of a metropolis. Munich is a small town in comparison with London or New York or Berlin. Its atmosphere is quiet and conducive to artistic enjoyment. Now that it has survived its violent revolutionary attacks it has assumed once more the gemütliche character of former days. Its pavements are clean; its policemen, in their pickelhaubes, shining leather straps and white gloves, are the very embodiment of order and cleanliness. This summer food, too, was more plentiful and the beer better than anywhere else. There were even certain places where you might order such luxuries as butter and whipped cream—and get them. Bavaria is said to be in the sign of political reaction. As far as art is concerned, reaction would seem to be conducive to prosperity. The Bavarian government pays a deficit of seven million marks for its opera alone, and this amount threatens to double itself next year.

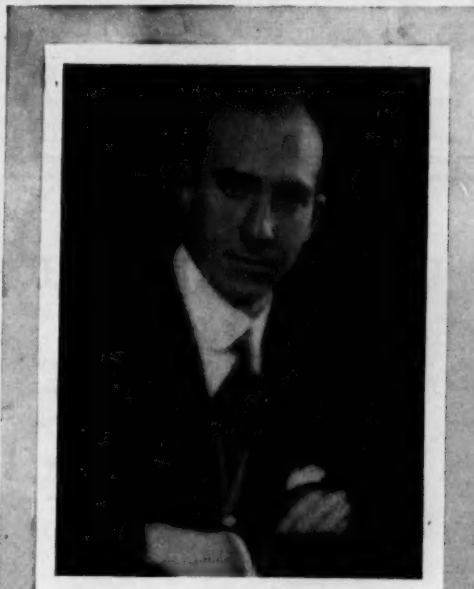
A deliberate attempt to better the financial status was made during this festival by charging double fees for foreigners. That is, the price was marked double, and natives were informed in a footnote that upon the presentation of their passports they would be admitted for half. So at the entrance of the theaters there was a crush of people anxious to identify themselves. Every patron had to prove his nationality to the usher if his ticket read "half price." Full price ranged from eighty to one hundred marks a seat—and every performance was sold out.

There was a surprisingly international crowd. Foreign languages were heard on all hands, and especially English. One wondered where all the Americans came from. Familiar faces were here and there—conductors (among them Theodore Spiering and Josef Stransky), artists (Fritz Kreisler, Mayo Wadler), managers (Mrs. Norma Lutge) and just tourists of every shade, perhaps even students seeking their old stamping ground. No one would suspect that this country and ours are still at war.

Considering all that has happened, these visitors found little changed. The royal boxes, to be sure, were occupied by plain people, and the Royal Residenz, next door, open for visitors at a few marks a head. The king himself lives

peacefully in Tyrol, but nothing would happen to him should he show himself here. Prince Ludwig Ferdinand, physician and for nearly twenty years amateur member of the orchestra, still fiddles at the second desk of the first violins in the Prinzregententheater, where he is protected by the roof of the orchestra pit from the public gaze. In the other theaters he has given it up because, after all, there are communists about.

I asked "His Royal Highness" how he had gotten through the revolution and he assured me with considerable pride that he never budged. "You can get on even with such



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people, if you know how to manage them," he said. He seems less concerned about the political circumstances than about his position in the orchestra. He wouldn't miss a performance of "Tristan" for worlds. I had to think of that lonely castle at the Starnberg Lake with all the Lohengrins standing about and the Wagner scenes on the wall. After all, what matters outside of art? To see Munich during these festivals one gets the notion that things are not so bad after all. CÉSAR SÄRCHINGER.

"Values" Meets With Success in Chicago

On Sunday afternoon, October 3, when Alice Miriam assisted Enrico Caruso at his concert in Chicago, she sang with much success Frederick W. Vanderpool's "Values."

SAN CARLO CLOSING ITS SUCCESSFUL NEW YORK SEASON

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"LOHENGRIN," OCTOBER 9 (MATINEE).

For the matinee Saturday, October 9, "Lohengrin" in Italian proved an attraction that drew a capacity house. Anna Fittzu, as Elsa, repeated her former triumph in this rôle. Physically, histrionically and vocally, she made a marked impression. Hers was certainly a lovely Elsa to gaze upon, and in her acting she was content to depict a simple, dignified maiden in deep distress. She eschewed exaggeration and her portrayal therefore carried with it conviction. Her singing justified every whit of praise that was showered upon her after the first performance, while the confidence in her supporting company which the success of that appearance added, lent her the necessary confidence to throw herself fully into the part, with the result that Elsa, rather than the knight, was the dominant character in the performance.

Ernest Knoch at the conductor's desk proved his worth. It seemed as if in parts the music dragged, but it was soon evident that the phrasing of the singers, due especially to the syllabic excess in many lines, tended to create a tempo that might be termed galloping, and the reason for the conductor's repression was soon evident. After the second act, the audience tendered him quite an ovation.

Giuseppe Agostini, as Lohengrin, sang his part well. Stella De Mente, as Ortrud, made a splendid impression in that difficult rôle. Mario Valle as Telramund, Pietro de Biasi as the King, and Manuel Lopez as the Herald, completed a very excellent cast.

"IL TROVATORE," OCTOBER 9 (EVENING).

Following her successes in "Cavalleria Rusticana" and "Carmen" it was natural that special interest should center in Alice Gentle's characterization of Azucena in "Trovatore" October 9. The young artist surprised even those who had previously seen her, and knew of her splendid dramatic ability, for she made the gypsy woman notable in every respect. Her make-up was fitting in the extreme, and she fairly carried all with her wonderful singing and acting. Marie Rappold received many roses for her characterization of the sympathetic rôle of Leonora; she, too, was appreciated to the full. Giuseppe Corallo was received with tremendous applause, his singing and acting appealing mightily to the big house; at least a dozen recalls followed his high C. Vincente Ballester was a picturesque Count di Luna, his duet with Miss Rappold going with abandon and lots of gusto. Alice Homer as Inez, Amadeo Baldi as Ruiz, and Pietro de Biasi as Fernando were competent, thoroughly schooled in their parts, so the ensemble was unusual. A house notable for its enthusiasm crowded every portion of the auditorium, even filling the highest boxes, and there were the usual rows of standees, who number almost the most attentive and appreciative of all listeners. More than a word is due the artistic scenic effects presented by Luigi and Beniamino Albertieri. Certainly Mr. Merola, the conductor, deserves special mention for his handling of all the forces; he knows his Verdi! Enough said!

"BARBER OF SEVILLE," OCTOBER 11.

The fourth and last week of opera at the Manhattan opened with Rossini's "Barber of Seville," and served to introduce Consuelo Escobar, a coloratura, new to New York opera audiences, and who, in the rôle of Rosina, created a very favorable impression. The debutante has every reason to be proud of the warm reception accorded her. She filled the requirements of the rôle creditably. Others in the cast were: Sinagra as Count Almaviva, Cervi as Bartolo, De Biasi as Basilio, Stella De Mente as Bertha, Valle as Figaro, and Amadeo Baldi as Fiorello. Gaetano Merola conducted.

"BOHÈME," OCTOBER 12 (MATINEE).

With the huge opera house packed to the doors and hundreds turned away, Anna Fittzu made her second appearance here as Mimi in "Bohème." As on the first occasion, Miss Fittzu scored a distinct triumph and was enthusiastically applauded. With the other members of the cast she was recalled at least four times after each curtain.

Mimi is a rôle for which Miss Fittzu is particularly adapted both vocally and physically. Her beautiful voice, rich and warm, is heard distinctly in the softest passages and reveals power in the climaxes. Her conception of the character is beyond criticism.

Agostini was a creditable Rodolfo, Madelein Keltie was charming as Musetta, Valle as Marcel, De Biasi as Col-
(Continued on page 27)

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NEW YORK CONCERTS

OCTOBER 11

Leopold Godowsky, Pianist

Leopold Godowsky gave his first New York recital in some time at Carnegie Hall on Monday evening, October 11. The feature of the program was his own new set of thirty pieces for piano, "Triakontameron." These new Godowsky works were reviewed at great length in this paper when they first appeared and do not need detailed consideration here. It is also quite unnecessary to say that the great pianist did full justice to his own creations, setting forth all their varied moods with that variety of color which he so well knows how to win from the piano. "Old Vienna," which bids fair to become the most popular of the set, was received with special favor by the audience, as was "The Music Box" and the "Requiem," which ends the series, with its elaborate contrapuntal version of "The Star Spangled Banner," aroused the hearers to prolonged applause which called the artist back again and again.

The first part of the program was devoted to Chopin, and included a new concert version of the posthumous D flat waltz, in which Godowsky's genius has made a most effective concert number out of one of the simplest and most ingenious works that the Polish master ever wrote. Especially fine was the performance of the A flat polonaise, which ended the group.

Godowsky is a master who is heard all too seldom in the metropolis. Such piano playing as his is of the utmost rarity nowadays. The incredible ease with which he performs the most difficult technical piece and the absolute musicianship with which he treats everything he plays compel the same admiration as ever.

Mary Allen, Contralto

It was a warm, mellow and sympathetic contralto voice which Mary Allen displayed at her debut recital in Aeolian Hall on the evening of Monday, October 11, and it was a thoroughly appreciative audience which listened with pleasure to her various selections. Miss Allen possesses much musical intelligence, and there seemed to be an entire lack of effort in her singing of Italian, French and English songs. Her diction was excellent and her high notes surprisingly clear. Among the numbers especially well liked were "Ridonami la calma" and "Aprile," by Tosti; "A toi," Bernberg; "Blackbird's Song," Cyril Scott; two numbers by Seneca Pierce, and Carl Bohm's "Magic Night." Another selection of interest was Alice Bennett's "Gray Rocks and Grayer Sea," still in manuscript. A word of praise must be given to John Doane for his artistic accompaniments.

OCTOBER 12

Mary Blue, Pianist

On October 12 Mary Blue, pianist, gave her debut recital at Aeolian Hall. It was very evident after the in-

termezzo, op. 118, No. 2, by Brahms, that Miss Blue possessed considerable talent and was worthy of the big ovation she received. She displayed an excellent tone, sympathetic in quality, and the extremely difficult passages were handled in a most graceful manner; her interpretations were delightful. The etude in D flat, by Liszt, was given as encore. Her program included selections by Chopin, Ganz, Liszt, Moszkowski and others, all of which were artistically performed.

Tom Burke, Tenor

Brooklynites were given an opportunity to hear Tom Burke, the much heralded Irish tenor, at a concert in the Academy of Music on Tuesday evening, October 12. He

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presented an interesting program similar to the one given in New York the week before, and was well received by the large audience present.

OCTOBER 13

Guy Maier and Lee Pattison, Pianists

There is nothing more genuinely entertaining in the concert world today than an hour with Guy Maier and Lee Pattison, specialists in the playing of music for two pianos. Their opening recital for the present season was given at

Aeolian Hall on Wednesday afternoon, October 13. The program opened with the Haydn variations by Brahms, which they played at the Pittsfield Festival, and later on came the five little pieces of Casella, which were also reviewed when presented there. Especially effective was the delightful scherzo-valse of Saint-Saëns, one of those thoroughly workmanlike bits of music which are characteristic of him. The Debussy "Afternoon of a Faun" was not improved by transcription, especially as it was played rather fast. The finest music of the afternoon was the prelude, fugue and variations (Franck), the exquisite and noble beauty of which was brought out in full by the two artists. Mr. Pattison's transcription of the Coronation Scene from "Boris Godunoff" is a shining example of what can be done in creating effects for two pianos. The dainty Arensky scherzo had to be repeated. The unity, precision and balance to which the young men have attained can only be described by the word "remarkable." To hear one of their programs is a real musical event, and there is never a moment of boredom. There was a large audience which was exceedingly enthusiastic.

OCTOBER 14

Marie Dawson Morrell, Violinist

On Thursday evening, October 14, Marie Dawson Morrell, violinist, was heard in recital at Aeolian Hall. Corelli's "La Folia," variations serieuses, opened a program which, while it contained nothing unusual, held much of charm. Especially pleasing was the group which included the Slavonic Dance in G major, No. 3 (Dvorak-Kreisler), "L'Abeille" (Schubert), "Legende" (Godowsky) and the "Tambourin Chinois" of Kreisler. Her program also included the allegro to the first concerto of Paganini, and the "Polonaise Brillante" of Wieniawski. A facile technic and a marked sincerity characterize this violinist's work. Richard Hageman at the piano means that the accompanying was of the finest.

American Music Optimists

The seventeenth concert (fourth season) by the Society of American Music Optimists, Mana-Zucca, founder and president, was held at the home of Millie Hambur, 930 Park avenue, New York, on the evening of Thursday, October 14, before an unusually large and fashionable audience. Mana-Zucca opened the meeting with a few well chosen remarks in which she spoke of the aims of the society and what has so far been accomplished. This was followed by an address, or, rather, a resumé of the society's work during the past year, delivered by the secretary, Mrs. Roger De Bruyn. A musical program was then rendered which comprised a group of three songs—"The Star," Rogers; "Sylvia," Oley Speaks, and "The Mystery," N. Zan, beautifully sung by Nikola Zan, basso. Mary Mayo De Forest, soprano, sang "The Last Hour," Kramer; "At Dawning," Cadman, and "Love's In My Heart," Woodman. Elizabeth Short, a very talented young pianist, played "Gavotte," Mrs. H. H. A. Beach, and "Concert Etude," C. Von Sternberg. Julia V. Grilli, contralto, (Continued on page 44)



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SAN CARLO OPERA

(Continued from page 25.)

line, D'Amico as Shaunard, and Cervi as Benoit and Alcindora. Merola conducted.

"AIDA," OCTOBER 12 (EVENING).

"Aida" was the opera again so creditably presented at the Manhattan on October 12, with Marie Rappold in the title role, ably assisted by Stella De Mette as Amneris, Corallo as Radames, Ballester as Amonasro, Cervi as the King, De Biasi as Ramfis, and Sodero conducting.

"THE JEWELS OF THE MADONNA," OCTOBER 13.

"The Jewels of the Madonna" was the San Carlo attraction on Wednesday evening, October 13, on which occasion Luisa Darclee, who recently returned from a tour of Mexico, Cuba and South America, appeared for the first time this season with the Gallo forces, singing the role of Maiella. It was evident that her singing and acting pleased the large audience, for she was recalled many times after each act and received an abundance of flowers.

Other principals were Agostini, Stella De Mette, Morosini, Homer, Baldi, Perez, and Ballester. Ernest Knoch conducted with vigor and authority.

"CARMEN," OCTOBER 14.

On Thursday evening "Carmen" was repeated at the Manhattan Opera House, last minute substitutes being Stella De Mette for Alice Gentle in the title role and Madelein Keltie for Marguerite Namara, who was to have sung the role of Micaela. The performance was not over interesting. Miss De Mette sang fairly well, but was too weighty to be an attractive Carmen. Miss Keltie was pleasing as Micaela, and Corallo a satisfactory Don Jose, even though he sang in Italian. Sodero conducted with spirit.

"TOSCA," OCTOBER 15.

A capacity audience crowded the Manhattan on Friday evening to hear the ever popular "Tosca." It was a most impressive and finished performance, and those who took part justly deserved the warm reception they received. Floria, as sung by Bettina Freeman, was vocally and dramatically satisfying, the popular soprano being well supported by Eugenio Cibelli as Cavaradossi and Mario Valle as Scarpia.

DOUBLE BILL, OCTOBER 16 (AFTERNOON)
"Pagliacci" and "Cavalleria Rusticana" were the attractions on Saturday afternoon last, when a huge throng crowded the opera house once more. These operas, too, were given before, and Alice Gentle again scored a complete success as Santuzza in the latter production, being ably assisted by May Barron as Lola, Alice Homer as Mama Lucia, Cibelli, D'Amico and Merola conducting. In "Pagliacci" Giuseppe Agostini won a veritable triumph with his interpretation of the role of Canio; Ballester was the Tonio, Madelein the Nedda. Sodero conducted.

GALA PERFORMANCE, OCTOBER 16 (EVENING).
A blaze of glory marked the closing of the San Carlo

season, when single acts were given from "Rigoletto," "Boheme," "Gioconda," "Aida," and "Carmen" with such fine and justly popular artists as Mmes. Lipkowska, Fitzu, Freeman, Rappold, and Gentle, and all the best tenors, baritones and basses of the company in the male parts. Enthusiasm ran rife during the evening, flowers galore went over the footlights, Fortune Gallo made a modest but very effective speech dealing with his successful effort to give good opera in New York at moderate prices, and 8,000 auditors applauded and cheered him to the echo. It was a gala performance and a gala demonstration and wound up fittingly the brilliant season here of the San Carlo singers and their indomitable and remarkable impresario.

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"The reason for this unfortunate condition of affairs only became apparent to me after I had succeeded in freeing myself from the ideas and prejudices regarding voice

production that I had acquired during my years of vocal study," Mr. Zerffi continued. "It was only after I had begun to teach that the realization was forced upon me—the problems of voice production could not be solved by the existing methods of teaching, and that more practical and exact methods would have to be employed. I therefore began by a gradual process of elimination to weed out the non-essential elements of the many and various methods I had studied, and this led me to a rather surprising conclusion. It became clear to me that in the very eagerness of the desire to learn how to produce tones correctly, the fact that the vocal organ is subconscious (automatic) in its action had been overlooked. Had this not been the case, it would have been realized that attempts to exert an arbitrary and conscious control over the vocal organ, such as happens when an endeavor is made to place the voice in some particular spot of the anatomy, are not only useless but actually dangerous. I found that if the vocal organ is accorded its natural freedom of action, in other words if not interfered with, it will always function correctly. In this connection I would like to emphasize that by natural freedom I refer to the action of the vocal organ designed by nature for the production of tone and not to any artificial habits, which by reason of long continued practice have become so firmly established as to give the impression of being natural. This distinction is so frequently overlooked, and it is all too seldom that the trouble is taken to trace a habit back to its origin. Strange as it may appear, it is an absolute fact that in ninety-nine cases out of a hundred people who

have not even been in the habit of singing, when attempting to produce tones, will be found to possess already well established habits of interference with their vocal organ. This interference is often so marked that attempts to sing are rendered extremely difficult and the quality of the tone produced so unsatisfactory that any idea of cultivating the voice is given up as hopeless. Bad tone quality is always the result of interference. Remove the interference and the quality will invariably be found to be good.

"The discovery of these vitally important facts made a thorough investigation of what constitutes an interference necessary, this consisting chiefly of practical experiments with many different voices supplemented by a study of the anatomy, physiology and pathology of the vocal organ, as well as study of physics pertaining to sound. The results of this investigation I have embodied in the teaching of what I feel I am fully justified in calling 'Voice Production without Interference.'"

"Do you agree with the statement that breathing is the most important factor in the study of singing?" asked the interested listener.

"Breathing is undoubtedly a very important factor in the study of singing," he replied, "but to say that it is the most important is to elevate it to a degree to which, in my opinion, it is not justified. The fact that this so frequently happens is one of the unfortunate examples of over specialization on the part of vocalists, who, having discovered that well-controlled breathing is a great help towards correct singing, have jumped to the conclusion that everything can be solved by the study of breath control. Correct voice production depends upon the co-ordination of many different factors, of which breathing is only one. There is, however, a very good reason for the above practice, in that faulty tone production results in the waste of an appalling amount of breath, and it is to make up for this loss that the cultivation of a huge breath supply is urged. With correct production this waste is eliminated, and an average breath is ample for all demands."

"Do you think it advisable to give pupils songs at an early period of their development? Or do you favor a long period of merely tone work?" was the next question put to Mr. Zerffi.

"There are very naturally no hard and fast rules to be observed in this regard, but in the majority of cases I feel that the occasional singing of a song, even before the tone production has reached the point of being even moderately satisfactory, is extremely valuable from a psychological standpoint. Monotony is a deadly enemy to progress in any line of work, and the stimulus which a pupil receives from the actual putting into practice, or attempting to put into practice, what he or she has been studying, is of the greatest possible value. It is, of course, needless to say that careful judgment must be exercised by the teacher, both as regards the song selected and the manner in which it is sung."

"What is your opinion regarding the statement so often made, that certain teachers are good for certain voices and not good for others?" the writer asked finally.

"Aside from any personal factors of like or dislike



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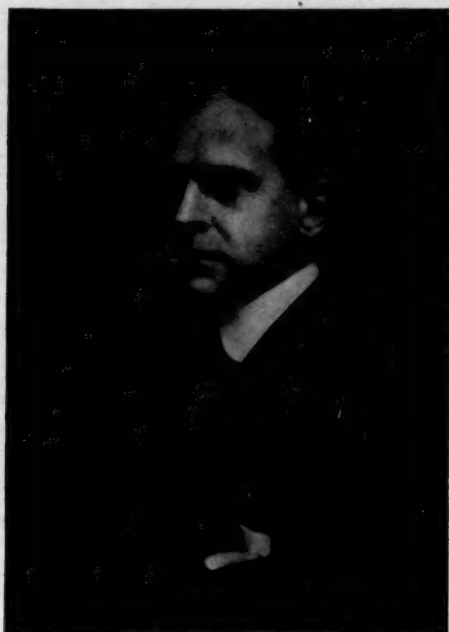
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which may enter into the question, and dwelling entirely upon the actual technical handling of the voice, it is in my opinion quite impossible for a teacher to be only able to handle certain kinds or types of voices. If, however, this is shown to be the case, I would take it as a serious reflection upon the ability of the teacher, as it would prove that his methods were so unelastic and stereotyped as to



WILLIAM C. ZERFFI,
Vocal teacher.

be impossible to adapt to the very varying needs of different pupils. Either, I would say, a teacher understands all voices or none. There can in this case be no half measure."

Mr. Zerffi has been achieving much success by his method and claims to have solved problems which have vexed and beset the path of singers and students of singing for many years past. He had also expressed himself as willing to answer any questions which may be asked in this connection. K. R.

Harold Land's Many Engagements

Harold Land, who achieved so brilliant a success at the Maine festivals of a fortnight ago, has booked many en-

gagements for this season, of which the more important are: Recital, Philipsburg Hall, Yonkers, October 13; oratorio, Newburgh, October 31; recital, Jersey City, November 1; recital, Rubinstein Club, November 20; New York Lyric Club, January 10, and recital, Minneapolis, January 20.

Mrs. Ancella M. Fox Passes On

Chicago, October 19 (by telegram).—Ancella M. Fox, widow of the late O. L. Fox, owner of The Indicator, a vocal teacher of great prominence, for nearly half a century with the Chicago Musical College, died yesterday (October 18) at her residence here, at the advanced age of seventy-three years. During her long career she filled a unique place in the musical world. R. D.

Nina Tarasova Fully Recovered

Nina Tarasova, the inimitable singer of Russian folk songs, has fully recovered from her recent accident, in which she narrowly escaped being severely injured when thrown from her horse, and is now en route to the Middle West to fill a number of engagements in Cleveland, St. Louis, Chicago and other cities. She will return in time to give her postponed New York recital on Wednesday (Thanksgiving Eve), November 24, in Carnegie Hall.

A New Russian Baritone

Winogradoff, a Russian baritone, who is said to have been a prominent figure in Russian operatic and concert circles, will make his American debut at the New York Hippodrome on Sunday evening, October 24, at one of the series of concerts which S. Hurok is managing there.

As soloist with the Philharmonic Orchestra under Josef Stransky, Hughes was the only American man pianist engaged on the regular subscription series of any of the great orchestras playing in New York last season.

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BOSTON SYMPHONY ORCHESTRA OPENS FORTIETH SEASON

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Boston, Mass., October 10, 1920.—With an orchestra reconstituted to customary strength—indeed, larger than ever before—and with audiences of capacity size on hand, Symphony Hall once more assumed the aspect of a by-gone day on last Friday afternoon and Saturday evening at the opening of the Boston Symphony's fortieth season. The famous band has been strengthened by the addition of experienced musicians, principally in the string section, thus filling up the gaps left by the regrettable strike of last spring. The sale of seats has been surprisingly large in view of the unfortunate gossip in other cities regarding the disruption of the orchestra. All of the seats for the Friday concerts have been sold, and there are very few remaining places for the Saturday evening concerts.

Two novelties were included in Conductor Monteux's first program—Lekeu's impassioned and imaginative symphonic fantasia on two folk songs of Anjou and Pierne's transcription of Cesar Franck's familiar, noble and thoroughly beautiful prelude, chorale and fugue. The music by Lekeu made a profound appeal both by the inherent beauty of his thematic material, its occasional mysticism, as well as by the composer's skill in the development of his ideas. Pierne has provided an admirable orchestration for the lofty work of Franck; but the arrangement inevitably misses the color and, in too many places, the beauty of the music as originally written.

The concert began with Beethoven's eighth symphony, this being the second appearance of this symphony on an opening program in thirty years. It is not one of the master's greatest works, and Mr. Monteux's unimaginative reading did not make it appear more inspired than he found it. A brilliant performance of Liszt's dramatic symphonic tone poem, "Tasso," brought the concert to a close. The audience welcomed conductor and orchestra with avidity.

SCHUMANN-HEINK IN FIRST SUNDAY CONCERT.

At the first of Louis H. Mudgett's series of Sunday concerts in Symphony Hall last Sunday afternoon, Ernestine Schumann-Heink, the ever popular contralto, was heard by one of the largest throngs that ever attended a concert in this hall, every available place being taken. Mme. Schumann-Heink delighted her loyal following with an interesting program which comprised the air, "Ah, Rendimi," from Rossi's "Mitaine," in which the veteran singer disclosed anew her skill with classic song; numbers by Burleigh, Reichardt, Gretchaninoff, Lieurance, Russell, Huerter and Hildach; and a group of songs by Schubert, sung in German—with no audible protest from her enthusiastic listeners. In fact, the hearty welcome accorded these pieces from the inspired pen of the greatest lieder writer by the huge audience that demanded more of the

same songs left no doubt that, for the music loving public, the war is over.

Mme. Schumann-Heink was assisted by George Morgan, a fine baritone, whose voice and artistry excited the admiration of his hearers. Both singers were repeatedly recalled, and encores were added in abundance.

HUBBARD STUDIOS REOPEN WITH RECORD ENROLLMENT.

The Hubbard vocal studios in Symphony Chambers are again functioning, as for many years past; indeed, the attendance is greater than the record number of last year and another assistant has been added to the teaching staff. Edith Bullard, local soprano and artist pupil of Arthur J. Hubbard, will share the teaching with Caroline Hooker, Arthur J. Hubbard and his son, Vincent V. Hubbard. Several pupils will be introduced this season in recitals.

Charles Hackett, tenor of the Metropolitan Opera Company; Roland Hayes, celebrated negro tenor now winning splendid success in Europe; Arthur Hackett, popular tenor, and Wadsworth G. Provandie, leading baritone of the Creator Grand Opera Company, are among the widely known singers who received their training under Arthur J. Hubbard's direction.

CHARLES HACKETT DISPLAYS VOCAL ART IN BOSTON DEBUT.

Charles Hackett, tenor of the Metropolitan Opera, gave a recital last Thursday evening in Symphony Hall, this being his first appearance in Boston since the time when he matriculated under Arthur J. Hubbard's expert training and

went to Europe to gain his present reputation as an artist. Mr. Hackett's program comprised old Italian airs by Da Rosa, Sharlatti and Veracini; Handel's familiar "Oh Sleep, why dost thou leave me?" German pieces (sung in English) by Cornelius, Brahms and Ansgore; Grieg's "A Dream;" French numbers from Liszt, Chausson, Fauré and Szulc, and songs of native origin by Chadwick, Whelpley, Winter Watts and Campbell-Tipton.

Mr. Hackett had not proceeded through many measures of his opening air, the lovely old "Star vicino," before his audience (notoriously slow in Boston, A. D. 1920, to respond to great art) sat up and "registered" awe and keen pleasure at this singer's warm, smooth tenor voice, his vocal freedom, flawless intonation and extraordinary breath control. Obviously well schooled in the classic tradition, Mr. Hackett's phrasing is above reproach, his singing always marked by splendid musicianship. His abilities as an interpreter were effectively displayed, particularly in Grieg's song of tender beauty, Liszt's impassioned "Oh, quand je dors"—both memorably sung—and in two operatic airs offered as encores: the beautiful "Le Rève" from "Manon," and Cavaradossi's popular melody from "Tosca."

John Doane played altogether admirable accompaniments. The audience was enthusiastic throughout the concert and demanded many encores.

CONCERTS BY THE BOSTON MUSICAL ASSOCIATION.

The Boston Musical Association, founded and directed with great success last year by Georges Longy, will continue its notable concerts this season. According to an announcement from M. Longy, who is more widely known as oboist par-excellence of the Boston Symphony Orchestra, the Association will again undertake a series of concerts in Jordan Hall on the following Wednesday evenings: January 19, February 16, March 16, March 23 and April 27. The programs will include orchestral numbers, chamber music, choral pieces and variously accompanied songs—for the most part novelties, and often calling for an uncommon



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group of instruments. Each concert, moreover, will include the first performance locally of an American composition chosen by a committee of competent judges, and the debut appearance of promising artists.

Mr. Longy's experiment was a distinct success artistically last season. New works, generally interesting were introduced; young soloists were afforded an opportunity to be heard and judged; and the musical life of Boston was materially enriched. This project merits the support of all who would promote the interests of music and musicians, and it is to be hoped that such support will be generously given.

TOM BURKE WINS SUCCESS AT FIRST BOSTON APPEARANCE.

A large and keenly appreciative audience welcomed Tom Burke, the Irish tenor, at his initial recital in this city, Sunday evening, October 10, in Symphony Hall. Mr. Burke disclosed altogether pleasurable vocal and interpretative talents in a popular program which opened with Verdi's aria of Otello's jealous brooding, impressively sung, with telling dramatic effect. The tenor was next heard in pieces by Grieg, Kahn, Bridge, Hughes and Verdi's "Quella O Quella" from "Rigoletto," the last air confirming the impression left by Mr. Burke's singing of the soliloquy from "Otello," viz., that his voice, skill and histrionic fervor are admirably suited to operatic music. Add his clear and resonant top tones and genuine musical feeling, and the spontaneous response of his listeners is readily understood. Mr. Burke's closing group consisted of Irish folk songs followed by extra numbers, including a spirited performance of Leoncavallo's familiar "Vesti la giubba" from "Pagliacci"—"one of the ten records that should be in every home"—if memory fails not.

Mr. Burke was assisted by Frank St. Leger, an excellent accompanist; Helen Scholder, a cellist of no little prowess, who provided enjoyable interludes, and Francesco Longo, whose abilities as a pianist were demonstrated in a "Romance" by Sibelius and in Liszt's arrangement of a study by Paganini.

SCHMITZ AND WERRENATH PLEASE IN CONCERT.

E. Robert Schmitz, the poetic French pianist, and Reinald Werrenrath, baritone, shared the concert this Sunday afternoon, October 10, in Symphony Hall. Mr. Schmitz renewed the favorable impression which he made as soloist with the Boston Symphony Orchestra and in recital here last season. The pianist's technical dexterity, unusual command of touch and tone, elegance of style and emotional understanding were abundantly revealed in an interesting list of pieces, including Liszt's transcription of Bach's fantasy and fugue in G minor, a group by Debussy, and numbers from Chopin and Saint-Saëns. Mr. Schmitz was vigorously applauded for his truly masterful work—let alone the modesty and sincerity which usually accompany genuinely great talent—and he added extra pieces to his program.

It is late in the day to enlarge upon Mr. Werrenrath's abilities as a singer. The popular baritone began his part of the program with the recitative, "Ah, When on That Great Day," and the aria, "Blessed Resurrection Day," from Bach's "Watch Ye, Pray Ye"; proceeded with a group of songs by Fauré, Aubert and Saint-Saëns, and concluded with pieces by Ferrata, Ireland, Williams and Sanderson. Mr. Werrenrath's skill excited the admiration of his large following—established by numerous successes as soloist with local choral societies.

LARGE REGISTRATION AT NEW ENGLAND CONSERVATORY.

The New England Conservatory of Music has begun its school year, 1920-21, with a registration which on October 10 was several hundred in excess of the record registration of the corresponding period of 1919. The total attendance last season was 3,339, the largest in the history of the school. A marked feature of the enrollment in both autumns has been the large number of post-graduate students who have registered, many of them returning to Boston for a year or two of advanced work after successful seasons of teaching or other productive work. Members of classes as far back as 1893 are on the books this year, some of them doing what in the universities would be called special research in music.

Another notable feature of the registration at the New

England Conservatory is the increasing quota of foreign students. In 1919-20 some seventy-eight young men and women came to the school from the following countries: British North America, Africa, Australia, British West Indies, Bulgaria, China, Finland, France, Germany, Greece, Hawaii, Italy, Japan, Mexico, Norway, Philippine Islands, Rumania, Russia, South America, Spain, Sweden, Turkey. It looks as though the international contingent will be larger than ever before in the present season.

The finishing touches are being put upon the new concert organ in Jordan Hall of the New England Conservatory building. This reconstruction has not involved the external appearance of the instrument, the gift in 1903 of the late Eben D. Jordan, whose beautiful organ case, modeled after that of the church of Santa Maria della Scala, Sienna, will be unaffected by the changes behind the front. The new organ, the work of the Ernest M. Skinner Company, contains all the features of mechanical con-

struction and accessories which have demonstrated their reliability and which are worthy of consideration in connection with the performance of the highest standards (Continued on page 48)

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Photo by Arnold Genthe, N. Y.

RICHARD HAGEMAN at the Piano

Program

Sonta, C minor	Grieg
Poeme	Chausson
La plus que lent	Debussy
An Old Song	Sinding
Polish Mazurka	Tor Aulin
Hindu Chant	Rimsky-Korsakoff
Caprice (No. 20)	Paganini
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PASQUALE d'AGOSTINO—Bellini, Naples
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OLGA CARRARA.

Newly engaged soprano with the Chicago Opera Association, who will sing several new roles this season, among them being that of Glorianda in "Jacquie" and Fata Morgana in "Love of the Three Oranges." She will also be heard in more familiar roles.

THE ARIMONDIS REOPEN THEIR STUDIOS.

Signor and Madame Vittorio Arimondi, the prominent vocal instructors and coaches, have returned to the Congress Hotel, Chicago, and have reopened their studios in the Kimball Building after a delightful summer at Glencoe, Ill. Here are pictured the Arimondis with a few of their pupils at their summer cottage at Glencoe, Ill.; Sig. Arimondi and his friends, Francesco Daddi and Vito Cuttone, at the Arimondi summer cottage there, and the Arimondis, Daddi and Cuttone in the garden at Glencoe.



MATILDA LOCUS.

Fourteen year old pianist and one of the most promising of Alexander Lambert's pupils, who won the Bodanzky competition with over thirty other pianists competing and who has been engaged to appear with the National Symphony Orchestra at Carnegie Hall on October 31 and November 2. (Photo by Mishkin.)



H. LE ROY LEWIS.

The promising young American baritone, who, when asked recently by the musical editor of the Washington Herald if he would again use German compositions, replied that he would because he believes that there is no nationality to art. Mr. Lewis has been summering in the old romantic hills of Virginia.



ANOTHER UNUSUAL BIT OF PHOTOGRAPHY.

While at their summer temple at Mt. Kisco during the vacation months, the Helen Moller Dancers had some very artistic as well as unusual photographs taken. The accompanying one shows the girls in action. A splendid tour, which will start in cities in Pennsylvania, will commence the middle of November. Later in the season the dancers will give a series of concerts in California. In the meantime the New York temple on Madison avenue has been reopened and classes are already in session. (Photo © by Underwood & Underwood.)



RALPH THOMAS.

American tenor, now in Europe, who recently made a fifteen day hike from Milan to Rome, believing that walking is good for the voice. He enjoyed the adventure immensely. Mr. Thomas left for Paris several weeks after in order to sing there on October 5. From the French capital he will proceed to London.



LOUISE LUND.

Mezzo-soprano of brilliant possibilities, who recently accompanied her teacher, Leandro Campanari, to Italy, where she will make her debut in opera in Milan along with two other pupils of Mr. Campanari.



ALBERT SPALDING "AT EASE."

The violinist is here shown in his apartments at the Victoria Hotel, Sidmouth, England, where he went after his concert tour of Europe as soloist with the New York Symphony Orchestra. Mr. Spalding is now back in America and is making another of his successful concert tours at home, which is booked almost solid until the middle of May. Later he will make his third tour to Havana, where he has been booked for five concerts at the Teatro Nacional and also for recitals at Santa Clara and Cienfuegos.



THALBERG IN SWITZERLAND.

Marcian Thalberg returned recently from a delightful summer spent in Switzerland and is thoroughly refreshed and ready for the large classes of piano students which he is conducting at the Cincinnati Conservatory of Music, of which Bertha Baur is the director.



TWO EXTREMES.

Even Loda, the celebrated American dancer, wears overalls occasionally. The second picture shows her taking a dip in the Pacific Ocean.



ETHELYNDE SMITH

Is seen in one of the pictures photographed with Julia Clausen. The other snapshot shows the soprano on the plaza of the Conservatory of Music at Lincoln Memorial University, Harrogate, Tenn., together with her father and Adele Lane, accompanist.



CARL FIQUE.

One of the directors of the music festival held at the New York Hippodrome, October 10, by the Associate Choral Societies of the Northeastern States. There were two concerts, afternoon and evening, by a male chorus of twelve hundred voices and a large orchestra. Mr. Fiqué displayed his thorough musicianship in conducting Weber's "Euryanthe" overture, the final scene from Wagner's "Meistersingers," and "Wotan's Farewell," from "Walküre," as well as several choral numbers. The United Singers of Brooklyn, an organization which Mr. Fiqué has directed for a number of years, was heard in a separate number.



HAZEL MOORE AT SARANAC LAKE.

While vacationing there this fall the soprano was engaged to sing on the same program on September 24 at the Pontiac Theater with Tom Burke. Her selections included several operatic numbers, and, of course, there were numerous encores.



FRIEDMAN EN ROUTE.

After an extensive tour of South America, where he played in Argentina, Brazil, Chile, Paraguay and Uruguay, Ignaz Friedman, the Polish composer-pianist, who makes his debut in America next January, has embarked for London. The accompanying picture shows Mr. Friedman and his secretary on tour from Montevideo.



WHERE INSPIRATION BLOOMS.

A corner in Charles Wakefield Cadman's studio.



RIGHT AFTER AND RIGHT BEFORE.

Florence Nelson, soprano, and her pianist, Helen Whitaker, photographed after the train on which they were going South was wrecked just before appearing at their first concert on tour.



ROSA RAISA AND GIACOMO RIMINI.

Who were recently married, enjoying the comforts of their New York home and listening to their own records.

Symphony and Popular Stars Participate in Windy City's First Busy Week of Season

Farrar a Big Drawing Card at Annual Recital—Marie Lighthall Wins Plaudits of Critics—Louis Graveure Sings Exquisitely and Georgette LaMotte, on Same Program, Proves Sensation—Mae Norton Scores at Debut—
College, Conservatory and Club Notes

Chicago, Ill., October 16, 1920.—A large and well pleased audience was on hand Sunday afternoon, October 10, at the Auditorium to greet Geraldine Farrar, who gave her annual song recital here under the direction of F. Wight Neumann. Beautifully gowned, her hair powdered, she looked ravishing to the eye, and what was lacking in her voice was made up for by her winning personality. The above remark seems sufficient as a review of this concert in which the artist was assisted by the baritone Schofield, the harpist Sassoli, and Claude Gotthelf, accompanist, all of whom shared in the esteem of the public.

MARIE LIGHTHALL IN SONG RECITAL.

Marie Lighthall, soprano, a professional student of Herman Devries, gave a song recital at Kimball Hall on Tuesday evening, October 12, under the management of Miller, Resseguie & Kanberg. Her hearers were numerous and showed unmistakably their approbation by showering long plaudits on the recitalist at the close of each number. The program was unhackneyed and built with much intelligence, as it occupied less than an hour and a half—a good innovation that should be followed by other recitalists, as by it Miss Lighthall held the constant attention of her listeners and compelled the critics on the dailies to remain seated nearly all through her program. The possessor of a voice of sweet quality, flexible and ably manipulated, the newcomer has been well trained in her profession. Her singing well deserved praise, likewise her interpretations, with the lone exception of the aria "Caro Nome" in which Miss Lighthall was not very happy, forgetting the text and finding the aria a poor vehicle to demonstrate her technical ability. In songs like Schubert's "Love's Message," "Last Greeting," "Margaret at the Spinning Wheel" and "The Hedge Roses," the soprano gave a splendid account of herself, yet it was in the French group and the English and American songs that she appeared at her best. In two songs by Herman Devries—"Le Meilleur Moment Des Amours" and "Si J'Etais Dieu"—she revealed herself a splendid exponent of French song literature. Those two songs, gems as they are, were new to the majority of the audience as they had not previously been heard publicly and this indeed is regrettable, as they are not only well suited for the voice, but are also of great musical worth; they met with considerable success on this occasion. The French group was concluded with Poldowski's "L'Heure Exquise" and "Dansons La Gigue," both exquisitely rendered. The last

group contained Buzzi-Peccia's "Under the Greenwood Tree," Hageman's "At the Well," Herzberg's "My Lovely Nancy," and "The Skylark," by Gretchaninoff. Lack of space only prohibits a more extensive review of the manner in which the recitalist presented this last group, yet let it be



MARIE LIGHTHALL,
Soprano.

said that her rendition of each song was of such excellence as to predict that Miss Lighthall's appearances will be numerous on the concert platform.

GRAVEURE AND LAMOTTE IN RECITAL.

On Thursday evening, October 14, at Orchestra Hall, Louis Graveure gave a song recital before a very large and enthusiastic audience. The management had invited Georgette LaMotte to play a group on the program in order not to retard her Chicago debut, which was to have been made in the afternoon of the same day at the Auditorium Theater at the Dippel Testimonial Concert. When that concert was cancelled, Ora Lightner Frost got in touch with Manager Burnett and Louis Graveure, and with the consent of the latter agreed to launch the young pianist on her musical career. Her debut, however, took place the preceding Monday in Detroit under the same auspices. Before reviewing this concert, words of thanks are here expressed to both Mr. Graveure and his astute manager, Mr. Burnett, for having made possible the hearing, as a new star has arisen on the horizon in Georgette LaMotte.

Louis Graveure, a master singer, gave his program in impeccable fashion. To listen to Graveure is an uncommon treat. It is no wonder, therefore, that so many musicians were on hand to acclaim to the echo this great interpreter of song literature. If a criticism is made as to the length of his program, it is done reluctantly, as no greater enjoyment can be derived than to be transported to higher spheres by this most artistic singer; yet to the general public, lengthy programs seem, no matter how well given, too tedious, and for that reason only, this remark has been added to this

review. Encores were numerous and these added to twenty-two songs made Mr. Graveure's contributions far more extensive than is generally expected from a recitalist. To single out one song would be an injustice to the others, as each selection was rendered with the style of perfection always expected from this artist. Perfect enunciation, excellent phrasing, divine readings, colorful shadings and intelligent interpretations were omnipotently present. Thus, his recital gave unalloyed pleasure to the connoisseur of the difficult art of singing and, judging from the vociferous plaudits that shook the hall at the close of each number, the music lovers on hand were numerous. Mr. Graveure was fortunate in having secured such a capable accompanist as Edouard Gendron, who distinguished himself especially in the difficult French group, in which the accompanist's ability as a pianist was much in evidence.

Georgette LaMotte, practically unknown yesterday, is today a subject of much conversation in the musical life of Chicago, and her phenomenal success will travel throughout the land of her birth as quickly as was her rise in the pianistic world. The newcomer has everything in her favor—a lovely personality, childish enthusiasm, a perfect understanding of her instrument, beauty of tone, surprising virility and musical intelligence really astonishing. Miss LaMotte is not a prodigy, but a fine pianist—one worth listening to and whose career should be brilliant. At the age of four she took her first piano lesson and has been educated in Kansas City, Mo., under the guidance of Carl Busch and his wife, and the result of sane training was reflected in her playing. Miss LaMotte does not merely play notes, but she interprets music as a full-fledged artist—one who does not rely solely on fingers and technic, but who has above all a mentality that projects on the piano the thoughts of the musician. To rhapsodize over this young girl is pleasurable. Miss LaMotte enjoys her playing. It is for her a recreation and not a burden to give a recital or to practice for hours and that contentment makes her renditions most agreeable. She is a tonic, a source of relaxation, this American girl in whom flows a mixture of French and Indian blood. Her success at the hands of the audience was as spontaneous as deserved, and for once the critics on the dailies unanimously praised an artist. Her contributions consisted of Bach's "Solfeggietto," the D minor fantasia of Mozart, Mendelssohn's scherzo, op. 16, "To the Sea" by MacDowell, and the Schubert-Liszt "Hark, Hark! the Lark," after which she had to grant a double encore. A very happy debut which presages many appearances in this locality.

MAE NORTON AT KIMBALL HALL.

At Kimball Hall on Thursday evening, October 14, Mae Norton, soprano, made her debut under the management of F. Wight Neumann. Miss Norton is another Herman Devries professional pupil and among her selections was one from the pen of her master, "Bonjour Suzon," which caught the fancy of the public, as after insistent plaudits the well written and well sung number had to be repeated.

(Continued on page 44)

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MILLIONS OF JUILLIARD FOUNDATION FUND TO BE USED FOR TRAINING OF SCHOOL MUSIC SUPERVISORS

So Declares Dr. Eugene Noble, One of the Officials, at the Regents' Convocation Held at Albany, N. Y., October 7-8—
Louise Homer and David Bispham Cited as the Type of Singers who Ought to Be Sent Into the American Schools to Explain What Is Meant by Perfect Song Interpretation—Harvard University, by a Recent Endowment, to Have Similar Plan of Work—Some Interesting Sidelights

At the recent Regents' convocation held at Albany, N. Y., October 7 and 8, the entire program on Friday afternoon was devoted to music. It all had to do with the relation of music to the public school systems. The program, which will be given later, was decidedly interesting, but the most startling point was the public announcement made by Dr. Eugene Noble, who has recently been appointed by the executors to take charge of the great mission suggested in the Juilliard will.

Shortly after the first announcement there were many speculations as to how the money would be used. Everyone interested in music immediately began to figure out just how the great deed might be accomplished, and we have not the slightest doubt that the executors of the will were pestered by all types of suggestions. With the wisdom which usually guides such great movements no plan was even suggested until considerable thought had been given to working out a scheme which would eventually accomplish the most good. On this particular occasion Dr. Noble stated that a great part of this foundation would be spent for the establishment of a school of music specifically organized to train teachers in the great art of public school music, and at the same time to give them an opportunity of broadening out their academic education, even to the extent of making it possible for the students to obtain a college degree.

We have often discussed in the columns of the MUSICAL COURIER the necessity for the broader training of the supervisor of school music. We have not only stressed the musical side, but also the academic side as well. A great deal of criticism has been offered by college professors and educators generally because musicians qualified as supervisors of school music without sufficient academic training. In other words, it was generally believed, however true or untrue, that the teacher of school music was not the intellectual equal of the average teacher. We are frank to say that we can not concur in this opinion, although we must admit that there have been cases which would justify such a criticism.

It is a tremendous compliment to school music that the Juilliard foundation should be willing and anxious to devote so much time and money to the development of a proposition which will eventually mean so much for the development of music in America. Public school music has been assailed by narrow minded bigotry, first by the business man who could not see its function in education, and secondly by the musician who claimed that little or nothing could be accomplished. Even school systems have put almost unsurmountable obstacles in the way of success. First, because they would not allow sufficient time, and second, because they would not recognize the subject as worthy of credit.

Strange as it may seem, in spite of the number of schools and colleges throughout the country which include school music as a part of the regular course, few of them, if any, have a thorough course in this particular branch of the subject. Most of them have confined their activities to extension classes and summer school courses. The latter can, at the best, give only the most meagre outline of the responsibilities of the work. They have been too much concerned with the method side of the subject, and have not had the opportunity to give the student the broadening influence which is so necessary for success in teaching. Our universities have been particularly neglectful in this particular. Those which have maintained music departments have tagged on a few extra courses in public school music. Music schools generally are guilty of the same neglect. While they advertise a course in public school music it really amounts to little more than the type of work gained in extension classes. They expect the students to take instrumental practice, theory, etc., as part of the regular conservatory course, and then engage one or more people who may or may not have a knowledge of school music to do the rest. Several States have been willing to grant a license as supervisor of music in that State upon certification by the candidates that they have satisfactorily completed a course in some school recognized by the educational authorities of the State. The larger cities have not been willing to accept such a license, and have held examinations of their own. Even this extra precaution has not satisfactorily solved the problem. The fact remains that the type of education which has been given to supervisors of school music is not comparable to the broader training required in other subjects. It is earnestly hoped that when the definite plans are made for the establishment of the school which the Juilliard foundation will guarantee, no stone will be left unturned to make it as fine and complete a course as human ingenuity has found it possible to devise.

OTHER ACTIVITIES.

We have been informed that a recent endowment will shortly make it possible for Harvard University to have a similar type of work. We are satisfied with the fact that the comprehensive conception of education which has guided this institution of learning will direct the organization of the new school. The music departments generally of our universities have not in the past taken advantage of the opportunity which has been before them. University training is expensive. It has been dragged out over an unusually long period, and the students have not been able to finance their education. What a wonderful thing it would be to take talented pupils who view their work seriously and give them scholarships in an institution like Harvard University and the proposed Juilliard school.

Another very important suggestion which Dr. Noble made in his address was that some day he hoped it would be possible to send such singers as Louise Homer and David Bispham to the schools of America in order that they might carry first hand an explanation of what is meant by perfect song interpretation. This, of course, would be an ideal situation, and only the future can tell whether such a plan is feasible.

THE PROGRAM FOR THE DAY.

Following Dr. Noble's address Louise Homer sang several interesting selections, particularly a group of nursery rhymes set to music by Sidney Homer. Thomas Whitney Surette outlined the great possibilities of music education generally, calling particular attention to the development of our public school system. Russell Carter, recently appointed music specialist in the State Department, spoke briefly on the possibilities of music in New York State. Mr. Carter clearly demonstrated that he has the right idea, and we are looking forward to many good things in the way of school music from him. David Bispham made a special appeal for music, and surely the great art could have no more worthy exponent.

It was indeed a great afternoon, and it proved clearly that the University of the State of New York, through the Commissioner of Education, Dr. John H. Finley, firmly believes in music as one of the great factors in education. Those who have valorously conducted the pioneer work can take heart over the fact that they have not blazed the trail for naught.

London String Quartet's Success

The London String Quartet took New York music lovers quite by storm when it played Beethoven's seventeen string quartets in six consecutive concerts during the first week of October. The quartet will give another recital at Aeolian



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Hall on November 4, after appearances at Yale and Harvard universities and in Canada. In a hurried cross-country tour the quartet will appear in many of the larger cities, arriving in San Francisco for an appearance on November 22. On November 23 the members sail for Honolulu to appear four times with the Philharmonic Orchestra there. To enable them to do this they have received permission from their English manager to cancel various appearances in England. However, their presence at the Beethoven Festival in Leeds is so essential, it was found impossible to disturb that booking. Antonia Sawyer, who manages the American tour, has already received requests for their appearances when they return to America in the autumn.

Laurence Leonard's Debut October 22

Laurence Leonard, whose euphonious name is now appearing before the American public, will give his first New York recital on Friday evening, October 22, at Carnegie Hall. Mr. Leonard's singing at the recent Maine Festival was spoken of as a real delight. He is the most modest of baritones, but his work will no doubt prove that Euterpe, the goddess of lyric song, is watching him closely! He is a pupil of Clara Novello Davies, who has produced several famous pupils. Conrad Bos will accompany him.

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CALIFORNIA TO ENJOY SPLENDID MUSICAL SEASON

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JESSICA COLBERT,
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energetic managers.

The Chamber of Music Society of San Francisco, under the management of Jessica Colbert, announces the completion of its plans for one of the greatest seasons of chamber music ever given in San Francisco. There are to be six concerts of unusual interest. At three of these concerts assisting guest artists of world fame are to participate. The season opens on November 9 with May Mukle, cellist, assisting in the Schubert quintet, op. 163. Likewise at this concert with Miss Mukle and Lajos Fenster, principal viola of the San Francisco Symphony Orchestra, the Brahms sextet in B flat will be performed.

On November 22, the London String Quartet has been engaged by Mrs. Colbert, the society's manager, to cooperate with the Chamber Music Society in the rendition of the octet for double string quartet by Georges Enesco, the celebrated Roumanian composer, and in the performance of a double string quartet by Mendelssohn. This will be the second performance in America of the Enesco work, which created a tremendous sensation in all the European capitals. The appearance in San Francisco of the London organization as co-artists with the San Francisco Chamber Music Society string quartet marks one of the most important and internationally significant concerts that has ever offered on the Pacific Coast.

The concert of February 1 will mark the appearance of Leopold Godowsky, who will play in conjunction with the Society the Schumann piano quintet, and will also be heard in the Brahms trio op. 8 for piano, violin and cello, with Louis Persinger and Horace Britt. The three other concerts of the series will be devoted to the presentation by the Chamber Music Society of San Francisco of the latest novelties and standard chamber music works, carefully selected and prepared in the past summer's daily rehearsals of the Society.

MRS. COLBERT'S ATTRACTIONS.

The first attraction to appear this season under the management of Jessica Colbert, California's impresario, will be the appearance of the San Francisco Symphony Orchestra in San Jose under the leadership of Alfred Hertz. This will be the first big musical attraction to be presented in the new San Jose Normal School Auditorium.

Eugenia Buyko, the talented young singer-dancer, a protégée of Jessica Colbert, left on Saturday, September 18, for New York, where she commenced study at once with Yvette Guilbert who has given her a scholarship.

Laurence Strauss, the popular young tenor, appearing under the management of Jessica Colbert, has recently returned from New York where he made several records for a new phonograph company, singing popular songs composed by Carrie Jacobs Bond. The noted composer played all of the accompaniments.

Karl A. Kelling, of San Diego, has just arranged with Jessica Colbert to present a number of the big artists appearing under her management in California, in an all star concert course in San Diego. The course includes Alice Gentle, San Francisco Chamber Music Society, Kajetan Attl, Julia Claussen, Serge Prokofieff, Paul Althouse, Kathleen Parlow, Leopold Godowsky, Max Rosen.

The Chico Saturday Club will open its season November 12 with Alice Gentle, who is appearing under Jessica Colbert's management in California. Miss Gentle will sing fifteen or twenty concerts on the Pacific Coast before returning to New York.

An important musical event is the recent inauguration of the Le Fevre-Brusher concert series of distinguished

artists which will open in the Auditorium Opera House in Oakland on November 16. The series will comprise five recitals, given under the direction of Louis F. LeFevre and Gerald J. Brusher, who are engaging all their artists from Mrs. Colbert. At the first recital, November 16, will appear Alice Gentle, of the Metropolitan Opera Company, in conjunction with the Chamber Music Society of San Francisco.

The second attraction, December 14, will be Serge Prokofieff, Russian composer-pianist. This will be his first Western tour. The Chicago Opera Association this season is to give the premiere of his new opera "The Love for the Three Oranges," which was written at the request of Campanini. Julia Claussen, mezzo-soprano, will appear as the third attraction. Paul Althouse, tenor, is to be heard on February 15 and at the final recital on March 8 will appear Kathleen Parlow, violinist.

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the most important of his achievements has been the placing of substantial musical courses in California cities where the appearance of great artists was before unknown. Pioneering in this branch called for incessant plugging and often actual loss of money to Mr. Oppenheimer, but the result of his persistent efforts has brought success beyond expectations, for now great artists are regular features in a dozen of the smaller cities.

Mr. Oppenheimer is placing a concert series in twenty municipalities including San Francisco, Oakland, Berkeley, Palo Alto, Sacramento, Stockton, Marysville, Reno, San Jose, Modesto, Merced, Madera, Visalia, Chico, Lodi, Eureka, Santa Rosa, Watsonville and others.

The association of Stanislaus Bem and Alice Seckels with the Oppenheimer office has made a splendid and most efficient managerial co-operation. These three energetic workers insist that every town in Northern California large enough to interest one hundred music lovers shall eventually enjoy some of the great artists that Mr. Oppenheimer is annually bringing to this State.

The local San Francisco enterprises of Mr. Oppenheimer stand pre-eminently among the great events of the season. Through his efforts last year were enjoyed such artists as Jascha Heifetz, the Isadora Duncan Dancers, Schumann-Heink, Alfred Cortot, Sophie Braslau, Stracciari, Flonzaley Quartet, Percy Grainger, Jacques Thibaud, Minneapolis Symphony Orchestra, Helen Stanley, John Philip Sousa and his band, Lambert Murphy, Merle Alcock, and others.

Mr. Oppenheimer's announcement for the 1920-21 year has not yet been made in complete form, but he told the writer that never in the history of his office (and this runs back twenty years since its organization by the late Will L. Greenbaum), has such a remarkable array of artistic treats been arranged for as will fall to the lot of San Francisco beginning this month and ending next May.

Paramount in the list will be the fortnight's engagement of the Chicago Opera Association. This organization will come intact from its Manhattan Opera House engagement in New York, and the entire company including principals, chorus, ballet, orchestra and working forces, will number close to 500 members. Two weeks of opera will be given in the Exposition Auditorium, which will be specially reconstructed to make it a perfect opera house. The roster of singers includes Mary Garden, Muratore, Rosa Raisa, Frieda Hempel, Bonci, Edward Johnson, Baklanoff, Galleffi, Cyrena Van Gordon, Rimini, and a host of others. The orchestra will be under the personal direction of the famous Marinuzzi.

Second in importance only to the Chicago Opera engagement will be the return of the beloved and incomparable Paviola and her Ballet Russe, who will spend a week in San Francisco under the Oppenheimer management, presenting new and old Russian ballets.

The New York Philharmonic Orchestra, conducted by Josef Stransky and Henry Hadley, will make its first San Francisco appearance in the spring under the Oppenheimer management in both San Francisco and Berkeley, where a



MANAGER SELBY C. OPPENHEIMER.

Caught by the camera man in the act of selecting Paviola's prettiest photograph to use in his announcement that the great dancer will visit his city.

grand festival concert will be given in the Greek Theater.

The Harvard Glee Club, comprising seventy-five vocalists from the student body of Harvard University, will be the Oppenheimer Christmas attraction; the Salzedo Harp Ensemble, headed by Carlos Salzedo and including a half dozen harpists and the noted Danish soprano, Povla Frijsch; Adolph Bohm Russian Ballet Intime, accompanied by the Little Symphony, directed by George Barrere; and the American dancer Lada, assisted by her company and the Pawling Trio, will be special feature attractions.

The singers who will appear under the Oppenheimer auspices include Emmy Destinn, Margaret Matzenauer, Anna Case, Theo Karle, Amato, Otilie Schilling, De Gogorza, John Quine, Tom Burke, Cecil Fanning, May Peterson, Mary Jordan, Myrna Sharlow and others.

During the season Mr. Oppenheimer will present five great pianists—Moiseiwitsch, Josef Hofmann; Josef Lhevinne, Mischa Levitzki and Olga Steeb.

The violinists will be headed by Kubelik, and the American, Samuel Gardner, will also be heard for the first time in the West.

The array of talent above enumerated speaks for itself and probably no such elaborate plans for a single season have ever before been made by a Western impresario.

Mr. Oppenheimer is specially sponsoring a matinee musical tea series which will be given during the season and which will feature five events in the Hotel St. Francis ballroom under the personal management of Mr. Bem and Miss Seckels. The artists engaged include Olga Steeb, pianist; Theo Karle, tenor; the Salzedo Harp Ensemble and Povla Frijsch; May Peterson, soprano; and Samuel Gardner, violinist.

C. R.

LOS ANGELES SEES LITTLE ACTIVITY IN SEPTEMBER

Schools Reopen—First M. T. A. Meeting—Philharmonic Forces Gather—A Mildred Marsh Composition Makes a Hit—Notes

Los Angeles, Cal., September 26, 1920.—September has been a very quiet month musically, so far as concerts are concerned, the important events being the opening of schools and studios and the return of professional people from their various vacation haunts.

The College of Music of the University of Southern California opened auspiciously on the sixth with a very notable faculty, Olga Steeb, pianist, and Arnold Wagner, vocalist, being valuable additions to the fine list of teachers.

FIRST M. T. A. MEETING.

The first meeting for the year of the Music Teachers' Association was held on the evening of September 20 with the capable president, Adelaide Trowbridge, officiating. A report of the recent State Convention and a short musical program made an interesting session.

PHILHARMONIC FORCES GATHER.

There is a daily arrival of musicians from the East who have signed with the Philharmonic Orchestra for the coming season. During Conductor Rothwell's visit to New York this past summer he was able to sign contracts with a number of well known musicians who have since migrated to the City of Angels, and the majority of these men are haunting the real estate offices in an effort to purchase homes, as a number of them have either brought their families or have sent for them to join them. It looks as though Los Angeles would become their permanent abiding place no matter what their future plans may be. Some of those already here are: Violins—Leon Goldwasser and Henry Rittmeister, Minneapolis; Joles Sepske, St. Louis; A. Haendler, Los Angeles; Anthony Briglio, New York Philharmonic; Alwin Foerstel, St. Paul; A. R. Shepherd, Los Angeles; Allen Hall, New York; Albert Baranicki, Boston. Violas—Emile Ferir, Boston, and Allard de Ridder, New York. Cellos—W. N. Ferner, Chicago; Carl Singer, Chicago; Joseph Heindl, New York Philharmonic; C. Bacalimcoff, Russia; C. G. Grant, Los Angeles. Basses—Albert Jaeger, Boston; Richard Schurig, Boston; Stephen Mala, Minneapolis; W. E. Frost, New York Symphony; A. Casertini, St. Louis. Flute—W. E. Hullinger, Los Angeles. Oboes—Henri de Busscher, New York; P. Gerhardt, Detroit; A. Marsh, New York. Clarinet—P. Perries, Minneapolis. Bassoon—Max Fuhrmann, Boston. Horns—Carl Clupsa, New York; George Wardle, New York. Trumpet—George Pacheco, San Francisco. Trombone—Harvey Beitel, San Francisco. Tuba—P. Mattersteig, Bos-

ton. Percussion—J. H. Waltes, Los Angeles. Thirty-three in all have been added to the already splendid organization which will present the first pair of symphony concerts on Friday afternoon and Saturday evening, November 5 and 6, at the new home of the orchestra.

The season subscription sale this year has increased more than thirty per cent. over last year at this time, and indicates that the full proportionment of season tickets will be purchased before the single sale opens. Last season astonished eastern cities with the remarkable success of the orchestra, and this year gives promise of eclipsing last year's success.

A MILDRED MARSH COMPOSITION MAKES A HIT

Mildred Marsh, brilliant pianist, who was one of the soloists with the Philharmonic Orchestra last season, has composed a most appealing setting to a poem by Charles Eytan which has been played all week at Grauman's. It is full of charm with a haunting undertone of pathos, and it is winning tremendous applause at each performance. Even the ushers were humming it.

NOTES.

Patrick O'Neil's new studios in the Majestic Building are very attractive and form an appropriate setting for his delightful personality.

Frieda Peycke, one of the most popular of Southern California's composer-pianists (or rather composer-vocalists), has prepared a number of new settings of poems which she will use this season. Among them are "The Reward of a Cheerful Candle," "The Sweet Pea Bonnet," "Cheer Up Honey," "James" and "Thanksgiving Guests."

John Smallman, baritone, teacher and director, has returned from his summer vacation in Boston to take up his many duties again.

Brahm Van Den Berg, pianist, who is back from a trip abroad, has planned a series of concerts for the Pacific Coast the first to be given here about the middle of October.

J. M. W.

D'Alvarez to Sing in Vancouver

The latest addition to the tour which Marguerite D'Alvarez will make of the Pacific Coast States in April will take her into Western Canada as well, as she has been engaged for a recital by the Men's Musical Club of Vancouver, B. C., on May 6. Mme. D'Alvarez will return East immediately afterward to fill engagements at some of the leading May festivals.

Free Concerts at Malkin School

For the benefit of music lovers the Malkin Music School has decided to give a series of free concerts this season, and those who desire tickets may obtain them by applying to the secretary, at 10 West 122d street, New York.

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ATMOSPHERE MEANS MUCH TO AN ARTIST, SAYS LEON RAINS—HIS BEAUTIFUL STUDIO A FINE EXAMPLE

With the advent of October 1, Leon Rains, unlike many less fortunate studio seekers, was not only comfortably but very delightfully settled in his New York apartment. An



LEON RAINS,
As Mephistopheles.

apartment, by the way, which is quite out of the ordinary. Spacious and especially well adapted to teaching purposes, a decided atmosphere is created by the furnishings and pieces of art that Mr. Rains has collected from all parts of the world. A month or so ago he received his furniture from Germany, where it had been stored, and aside from one beautiful Japanese screen, which was somewhat the worse for travel, his possessions reached here in good condition. Two entire sides of the music room in his studio are devoted to a library, which comprises a very valuable collection of books of various subjects and editions, numbering in size about 3,000 volumes and estimated in value at about \$10,000. The library originally reached the five thousand mark, but a short while ago—several weeks to be exact—Mr. Rains disposed of 2,000 books, some of which he gave to the public library. As for musical scores, he has practically every worth while operatic score known. His walls are adorned by handsome paintings by various celebrated artists and these, along with the many artistic things Mr. Rains has picked up during his travels, combine to make his "workshop" an unusually pleasant one.

When the writer commented upon this fact, Mr. Rains remarked:

"The secret of it all is that I never bought any of these things unless I got them cheap. But over there one can do that. And the reason they go so well together—these different articles of furniture, I mean—is because I always considered first whether the piece I thought of buying would clash with those I had at home."

"And now, Mr. Rains," exclaimed the writer, "you are ready to resume your teaching?"

"I have already begun that," he replied, "but I have not resumed it exactly. You see, I have never taught in New

York before, although I have been teaching for the last twenty-one years. You see I began rather early! During the second year of my vocal studies in America I started teaching and, when my public appearances permitted, I have done so ever since."

"You enjoy teaching, I presume?"

"Yes," he answered with enthusiasm, "very much. I realized that the road to perfection was through instructing others; the teacher learns almost as much as his pupil does through teaching. Every pupil who presents himself discloses new difficulties which tax the ingenuity of the instructor. Furthermore, I contend that there can be no vocal difficulty that the teacher cannot sing and explain how it is accomplished."

"Your own unlimited experience as a singer doubly equips you as a teacher, Mr. Rains."

"Yes, I guess that all counts," he mused. "Especially when you consider that with the exception of the years that



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my voice was changing from a soprano to basso, I have virtually been on the stage all my life. I began my career, you know, in 1883, with Laurence Barrett in 'Francesca di Rimini,' as a madrigal boy at the old Star Theater at Thirtieth street and Broadway.

"When I was twenty years old I was accepted as a free pupil at the National Conservatory, where I studied several years before going to Paris to finish with Jacques Bouhy. About five months after I began my studies with him I was engaged in London by Damrosch and Ellis for the two following seasons. I was, incidentally, the first American basso to sing at the Metropolitan Opera House.

"In 1899, when I went to Europe, I was fortunate in being accepted as leading basso with the Dresden Opera.

Prior to my singing in Germany there had been very few foreigners appearing there, and it is my conviction that my success opened the door for the American singer. Geraldine Farrar began her career in Berlin, Allen Hinkley in Hamburg, and Putnam Griswold, whom Bouhy sent to study with me, was engaged in Berlin. Blanche Da Costa, another of my pupils, was engaged in Chemnitz, and within six months after making her debut was the star of the company.

"Prior to the world war there was hardly an opera house in Germany that did not have at least one American singer. Still another pupil of mine, Sue Harvard, who will shortly be heard at the Metropolitan Opera House, was with me when the war began and was forced to refuse an excellent offer to go on the stage because of her return to America.

"Although I made Dresden my headquarters, I have sung and taught all over the world since 1899. My last engagement with the Metropolitan Opera and Covent Garden was in 1907, and my last tour through the United States was in 1913. Since then I have devoted my time exclusively to teaching."

Mr. Rains says that he believes he was one of the first opera stars to join the movies. He played with the Danish firm Aarhus until he returned to America in March of 1918.

J. V.

Olive Nevin Again Scores at Atlantic City

Olive Nevin again appeared on the Steel Pier at Atlantic City, September 12, as soloist with the symphony orchestra there, making her third appearance since August. By request, she sang the "Spring Song of the Robin Woman,"



OLIVE NEVIN,

And her accompanist, Joseph Lilly.

from Cadman's "Shanewis," adding the "Caro Nome," from "Rigoletto," as an encore. Then, very effectively, she sang the aria and duet from "Il Trovatore" in conjunction with Enrico Arensoni, who also was a soloist. This was given in truly grand opera style, with the harp and tenor behind the scenes. Miss Nevin and Mr. Arensoni sang "O That We Two Were Maying," Ethelbert Nevin, as an encore. For a third encore to her solo numbers the soprano gave a ballad by Frank Stanton called "Keep on Hopin'." This had been especially arranged for orchestra for Miss Nevin by the Boosey Company.

John Prindle Scott Back in New York

John Prindle Scott returned last week from a summer in MacDonough, N. Y., to his residence studio at 554 West 113th street, New York, for the season 1920-21. Mr. Scott has a number of new songs to appear this fall from the press of G. Schirmer, Huntzinger & Dilworth, Harold Flammer, etc. He makes his first appearance at a joint recital with Gena Branscombe at the Carnegie Hall studio of Marguerite Potter on October 31.

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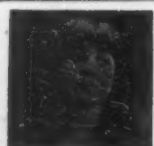
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Cyphers Joins Charlton's Forces

Announcement is made by Loudon Charlton, the well known manager, that Harry Cyphers, for four years manager of the Detroit Symphony Orchestra, will become associated with him in his New York offices on November 1. Simultaneously from Detroit comes the announcement that Mr. Cyphers has resigned the position he has so efficiently filled as business manager of the Detroit organization.

The joint announcement should set at rest rumors to the effect that Mr. Charlton has contemplated retirement from the managerial field. Quite the contrary! It is because of the tremendous expansion of Mr. Charlton's general interests, and in particular the forthcoming Toscanini-La Scala tour, that the executive assistance and association of Mr. Cyphers becomes not only an advantage to the interests of both Mr. Charlton and Mr. Cyphers, but a necessity as well.

It is significant that Mr. Cyphers should return to New York to become associated with Mr. Charlton in view of the fact that in that office he received his first training in the concert business. He was singularly prepared for a brilliant career. Back of him was the training and experience of ten years in a metropolitan daily in which he served as reporter, editorial writer and music critic, and this was supplemented by an ingratiating personality and a native energy that followed a direction of purpose. In addition to this he had the advantage of a technical musical education, and as a student of the piano, harmony, counterpoint and composition he gave promise of unusual talent.

Upon leaving the Charlton office after his association with such celebrities as Melba, Kubelik, Clara Butt and others, he went to London, England, to become business manager of the well known English concert firm of Schulz-Curtius and Powell, and there he remained until several months after the outbreak of the world war. Returning to this country because of the practical suspension of concert activities in Great Britain, he became identified with C. A. Ellis, and was concerned very largely with the concert activities for the following two years of Fritz Kreisler, Geraldine Farrar and other artists under the Ellis management. He left the Ellis office to take charge of the booking of the first tour of the Diaghileff Ballet Russe, and with the completion of this work he accepted the post of business manager of the Detroit Symphony Orchestra.

What Mr. Cyphers has accomplished, with the fine cooperation of his board of directors, during the four years he has directed the affairs of the Detroit Orchestra is a matter of record. When he assumed charge of the affairs of that organization he found an orchestra of sixty-five musicians who represented a pay roll of approximately \$25,000 for a season of twenty weeks during which period ten subscription and ten popular concerts were given. The musicians were recruited locally and were paid for the actual services they gave the symphony. From that nucleus has been developed an organization that numbers one hundred musicians, all of whom are employed on a permanent basis with a pay roll for a season of twenty-eight weeks that aggregates \$200,000. Instead of a sparse season of ten subscription and ten popular concerts, the prospectus for next year comprises fourteen pairs of subscription concerts, fourteen Sunday afternoon concerts, six children's concerts, and forty-five out-of-town engagements, which, in addition to a twelve weeks' summer season, makes a total of

forty weeks that this orchestra is permanently employed.

Much that Mr. Cyphers has accomplished has been due to the fact that Ossip Gabrilowitsch was engaged as permanent conductor of the orchestra two years ago, for it is mainly due to the personal force and the exceptional ability of this genius that the attainment of so enviable a place among symphonic bodies in this country was possible. But it was Mr. Cyphers who was responsible for the engagement of Mr. Gabrilowitsch, for it was his broad vision that foresaw the possibilities of the orchestra under this great conductor's baton. It was also Mr. Cyphers who was primarily instrumental in devising ways and means for the financing of a new auditorium in Detroit, and it was through his perseverance and assistance that Orchestra Hall, the present home of the Detroit Symphony Orchestra and one of the most beautiful temples of music in America, was built.

Akron Delighted with Beatrice MacCue

On Thursday evening, September 30, Beatrice MacCue, contralto, whose reputation is steadily growing in the musical world as an artist of ability, gave a most interesting program in the Akron Armory. Never has she been heard to better advantage, as her voice was in particularly excellent condition. Her program consisted of selections by Burleigh, Wilson, Lehmann, Anton Rubinstein, etc. Several encores were demanded. Other artists who participated were Carmine Fabrizio, violinist, and Catharine Bruot, accompanist, both of which were an addition to the successful evening. The Beacon Journal said of her singing: "Beatrice MacCue, contralto, displayed robustness, vigor of voice and enunciation and unshaken poise, which show how well she has builded."



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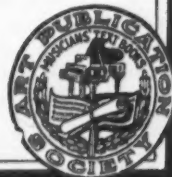
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Esther Harris-Dua's Gifted Students

Among the most illustrious students which Esther Harris-Dua, the prominent Chicago piano instructor and head of the Chicago College of Music, has brought out is one who, at the age of sixteen, has already reached unusual heights. She is Gertrude Weinstock, who has received all her training under Mrs. Harris-Dua since she was seven years old and to whom she is greatly indebted for her success. Although a gifted student, it is her teacher who has worked untiringly and diligently with her for seven years, until now she has become a pianist of ability and attainment. At that early age Mrs. Harris-Dua recognized in Gertrude a little star, and with two and three lessons a week her progress became rapid. Believing that some day Gertrude Weinstock would be among the names of those in the foremost rank, Mrs. Harris-Dua put her heart and soul in Gertrude, having her give entire programs with orchestra and appearing in different concerts (twelve times with orchestra), an opportunity rare for a child so young. She made her first appearance at the age of eight and one-half years old, with thirty-five members of the Chicago Symphony Orchestra, playing the concert rondo in D major by Mozart. After that she played every year up to 1919. When Gertrude was twelve years old Mrs. Harris-Dua presented her in a concert with thirty-five members of the Chicago Symphony Orchestra, when she played three concertos, and at which time she won the highest praise from both press and public alike, reflecting considerable credit upon her able mentor. The critics referred to her as the "wonder child," saying that "her playing was perfect, her octaves played like those of a man, her runs smooth and clear as a bell and very brilliant." At the age of fifteen Gertrude had mastered some eighteen concertos and over one hundred selections under Mrs. Harris-Dua's efficient guidance. She won nine medals and received the "Master Degree" at the college. Wishing to get the opinion of others on the exceptional work of her young artist, Mrs. Harris-Dua had Gertrude play for the following prominent artists: Mischa Levitzki, Serge Prokofieff, Fannie Bloomfield Zeisler, Arthur Friedheim, Mana-Zucca, the late Mme. Carreño, and many others, all of whom praised both her and her teacher most highly.

A teacher who does so much for and with young students, Esther Harris-Dua has introduced to the public more unusual pupils than is credited, no doubt, to many another teacher, and the commencement programs of the Chicago College of Music each year are remarkable achievements in this respect. Like the very progressive and energetic instructor that she is, Mrs. Harris-Dua does not content herself with the success of one or two exceptionally illustrious students and at present she is planning to bring out a "wonder boy" of nine and another very gifted pianist—a little girl of twelve.

Speaking of Gertrude Weinstock, Mrs. Harris-Dua takes little credit for herself for this young artist's success, when in reality she has been the "power behind the throne" at all times and deserves more credit and gratitude than will probably be justly placed at her door.

Anna Case in Southwest

The October and November bookings of Anna Case, soprano, are announced as follows: October 11, Tulsa, Okla.; 13, Ada, Okla.; 15, Sherman, Tex.; 18, Austin, Tex.; 22, Pratt, Kan.; 27 and 29, Topeka, Kan.; November 1, Ft. Dodge, Ia.; 5, Concordia, Kan.; 7, Omaha, Kan.; 8, Des Moines, Ia.; 15, Chicago, Ill.; 17, Cleveland, Ohio; 22, Halifax, N. S.; 24, St. John, N. B., and November 29, Flemington, N. J. Miss Case will be accompanied by Bethune Grigor at the piano.

Sterner School Adds to Dancing Department

Miss Leona has been specially engaged to take charge of the department of dancing at the New York School of Music and Arts, Ralfe Leech Sterner, founder and president. All branches will be taught, including ballet, toe, nature, eccentric, soft shoe, national and esthetic dancing. The beautiful new quarters of the school at 150 Riverside Drive, corner Eighty-seventh street, and its fortunate situation will help to make this department successful.

Lesley Martin a Teacher of Celebrities

Lesley Martin, of the Metropolitan Opera House Studios, is known as the teacher of many celebrities who are prominent as singers in grand and light opera, vaudeville, concerts, church and social circles. One hears these Martin pupils everywhere. With intimate knowledge of the voice, style in singing, producing distinct enunciation in all singers, putting personality into their work, Lesley Martin is prominent in the vocal world.

Mae Bonnetti Busy

Mae Bonnetti, the contralto, will soon be heard in grand opera in the metropolitan district, when her lovely voice, which has been praised by the highest authorities, will serve to display a singer of uncommon parts and mentality. She is not only a singer, but an author and painter as well; a new book by her (not on a musical subject) will soon come from the press.

Robert Millard Russell Goes to Lexington

Robert Millard Russell, who has been director of music at Labor Temple, New York, for the past five years, has accepted the position as head of the voice department in the Lexington (Ky.) College of Music, Anna Chandler Goff, director. On October 6, Mr. Russell sang with the Cincinnati Symphony Orchestra; later he takes up his work in Lexington.

Ignaz Friedman Engaged for Fuerstman Series

The latest booking for Ignaz Friedman, the celebrated Polish composer-pianist, who will make his debut in America next January, is announced as Newark, N. J., where Mr. Friedman has been secured by Joseph A. Fuerstman for his World Famous Artists' Course.



ESTHER HARRIS-DUA AND HER UNUSUALLY TALENTED PUPIL, GERTRUDE WEINSTOCK.

ACROSS THE COUNTRY

Atlantic City, N. J., September 20, 1920.—The summer season was officially closed Sunday evening, September 19, with the final symphony concert in the Music Hall on the Steel Pier by the Leman Symphony Orchestra and in the Arcade by Conway's Band. A large audience assembled to hear the excellent program presented by the Leman forces and the assisting soloists, who were Emily Stokes Hagar, soprano; Earle Marziali, tenor, and Anna Newhoff, pianist. During the season the orchestra has attracted and held a large clientele and Manager Bothwell has displayed keen interest in presenting soloists whose work added to that popularity. At the final concert the orchestral numbers on the program included the "Caprice Italien" of Tchaikowsky, the "New World" symphony of Dvorak, which is especially popular with Pier patrons, the "Peer Gynt" suite and the Schubert "Marche Militaire." Miss Hagar sang the polonaise from "Mignon" (Thomas) and "My Heart at Thy Sweet Voice" (Saint-Saëns), displaying a voice of unusually lovely quality. With Mr. Marziali she also delighted in a duet from "Traviata." The tenor won much enthusiastic applause for his spirited rendering of Bergen's "In Flanders Fields." Miss Newhoff gave the Hungarian fantasia of Liszt, displaying excellent musicianship. Conductor Leman will continue his concerts in the music hall of the Casino until the close of the season.

Ida Taylor Bolte, contralto, has returned to her post in the Beth Israel Temple after a season spent at Buck Hill Falls, Pa. Mrs. Bolte will be heard at a number of recitals this season.

Nora Lucia Ritter and Ruby Hildegard Cordery have returned from successful concert appearances at the Pocono Mountain House. They will resume their respective church positions and open their studios October 1.

Augusta, Ga., October 1, 1920.—Signora DeFabritis has arrived in Augusta to open a studio here; she will do concert work and accept a few advanced voice pupils. She was, until coming here, an instructor in the Boston Conservatory of Music.

The Augusta Woman's Club announces that its annual series of concerts will this season consist of four attractions. Florence Macbeth opens the course on November 3. She will be followed by Eddy Brown on December 13, the Tollefsen Trio on January 18, and George Meador, tenor, on February 14.

Henry P. Cross, organist of the First Presbyterian Church, will shortly inaugurate a series of organ recitals that will probably extend through the season.

Beloit, Wis., October 4, 1920.—The Treble Clef season opened Wednesday, September 29, when Miss Riggs and Miss Kettering gave a two-piano recital. Rebecca Scheibel was the vocalist on this occasion. The program for the season includes a concert by the club, assisted by Kenneth Rayer, violinist, October 13; a joint recital by Elsa Harthan Arndt, vocalist, and Tina Haines, organist, on November 3; a concert by members of the Treble Clef, assisted by Mrs. John Fuller Sweeney, pianist, and Mrs. W. Babler, vocalist, on December 8; Dudley Crafts Watson, "The Moor" pictures, assisted by members of Treble Clef, January 12; a concert by the club, assisted by Julia Louise Brittan, vocalist, and William Beller, pianist, February 9; a student concert, March 9, and an opera to be given by the club with artists to be selected on April 13. Theo Karle is also booked for a recital. Both the senior and the junior auxiliaries have monthly recitals also booked.

Bethlehem, Pa., October 5, 1920.—The sixteenth season of the Bach Choir was opened at a rehearsal in the chapel of the Moravian Seminary and College for Women, Bethlehem, last evening, with 275 singers present. This breaks all attendance records for a first rehearsal.

Under the leadership of Dr. J. Fred Wolle, conductor of the choir, the singers rehearsed the motet "Come, Jesu, Come" and the cantata "Praise Thou the Lord, Jerusalem." The work was attacked with great spirit and a notably fine beginning was made for the first of the year, which will culminate in the Bach Festival to be held at Lehigh University next May.

In addition to the Bethlehem singers there were representatives from twelve neighboring and more distant towns and cities, including Allentown, with fifty singers; Easton, Nazareth, Bath, Pen Argyl, Milford, N. J., Coopersburg, Emaus, Macungie, Hellertown, Freemansburg, and Reading. There are 100 new applicants for membership, including a number of excellent singers in all of the voices.

The rehearsal resulted in the usual Bach Choir combination of hard work and good spirit. Dr. Wolle gave a hearty welcome to the singers.

Boston, Mass.—(See letter on another page.)

Chicago, Ill.—(See letter on another page.)

Cleveland, Ohio.—(See letter on another page.)

Columbus, Ohio, October 3, 1920.—William Wylie, tenor, and Baroness Leja de Torino, dramatic soprano of the Imperial Opera of Petrograd, were heard in a joint recital at the Elks' Home, September 24. Baroness de Torino sang with appealing artistry and Mr. Wylie's sweet tenor voice was at its loveliest. The audience was very enthusiastic in its applause. The singers left the following week for Pennsylvania, where they sang in three joint recitals.

Many of the Columbus church choirs have started the season's activities, among them being the First Congregational Church. Rowland Dunham, choirmaster of the vested boys' choir there, announces his list of soloists as follows: Mrs. Raymond T. Brower, soprano; Lucille Ruppersberg, contralto; Thomas Davis, tenor, and William

H. Kutschbach, bass. In addition to his choir work, Mr. Dunham will have a busy season of instructing. He teaches piano, organ and theory. St. Paul's choir opened the season with a special musical service in which Florence Hawkins, soprano; Earl Hughes, tenor; G. Alfred Schwarz, baritone; Mrs. John B. Davis, soprano, and Mrs. Nathan Dawson, contralto, were heard. Jessie Crane is organist.

Minnie Tracey, who has had charge of the vocal work at Ella May Smith's studio, will open a studio in the Deshler Hotel, October 10. Miss Tracey's classes have assumed such large proportions that it is necessary for her to locate more centrally in the city.

Jean ten Have has resumed work with his class of violinists at Mrs. Smith's studio. Mr. ten Have only recently returned from Paris to take up his duties with the violin department at Cincinnati Conservatory. He will be heard in concert in Columbus this season.

The Morrey School of Music has opened what promises to be a heavy season of teaching. The staff is practically the same. Most of the members spent the summer in intensive study, either in New York or at some music colony.

The artist season will open the coming week. On Friday, October 8, Rosa Raisa and Giacomo Rimini will open the Women's Music Club course, and closely following this concert—only three days intervening—Kate Lacey will inaugurate her Quality Concert course with a concert by Rosa Ponselle, soprano, and George Meador, tenor.

Dayton, Ohio, October 1, 1920.—The Sunday afternoon concerts given during the summer months at the Old Barn Club were well attended and created much interest. The programs, which were in charge of Mrs. John Church, were furnished by local talent and an occasional visiting artist. The best musicians of the city, both instrumentalists and vocalists, as well as the church choirs, aided in making these concerts a success. These entertainments, which were open to the general public, were made possible by the generosity of John H. Patterson.

Those who enjoy Gilbert and Sullivan operas had the pleasure of hearing an excellent production of "The Mikado" at the Victory Theater recently. One of Ralph Dunbar's companies gave four performances, beginning September 23.

Dayton is looking forward to a winter of unusual attractions in the musical line. The Civic Music League, with William Frizell as managing director, offers seven concerts, introducing such artists as Gluck, Zimbalist, Gogorza, Lashanska, Tom Burke, Moiseiwitsch and Claire Dux. This organization will also bring the New York Philharmonic Orchestra and the Salzedo Harp Ensemble.

The Dayton Symphony Association announces five concerts, two each by the Cincinnati and Detroit Symphony

orchestras, and one to be given by the Cleveland Orchestra. A. F. Thiele is offering a series of five artist concerts. Among the artists scheduled to appear are Galli-Curci, Alt-house, Ysaye and Matzenauer.

Denver, Col.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

El Paso, Tex., October 1, 1920.—Ada Navarette, in whom music lovers of El Paso became much interested in the summer of 1917 when she appeared here as a member of a Mexican-Italian Opera Company, gave recitals September 21 and 22 at the Cranford Theater. Since her former appearance Miss Navarette has made rapid progress and thoroughly delighted her many admirers. Her programs for the two nights were varied, including selections from standard operas and Spanish songs.

Lancaster, Pa., October 4, 1920.—The season 1920-21 promises to be one of the most notable in the musical history of the city. Mary S. Warfel, harpist, will conduct a concert cause, presenting Giovanni Martinielli, Nina Morgana, Cornelius Van Vliet, Muri Silba, Salvi and Schumann-Heink.

The Municipal Orchestra will render four concerts: November 4, Barbara Maurel; January 13, John Hand; February 17, Vahrah Hanbury, and March 17, Hans Kindler, soloist.

The Organists' Association has in consideration a most attractive list of master organists for later announcement. The Wolf Institute of Music resumes a series of fortnightly recitals beginning October 30.

The Operatic Society is considering grand opera in addition to the annual offering of "The Runaway Girl."

Los Angeles, Cal.—(See "Music on the Pacific Slope.")

Montreal, Canada.—(See letter on another page.)

Newark, N. J.—(See letter on another page.)

Philadelphia, Pa.—(See letter on another page.)

San Antonio, Tex., September 22, 1920.—An excellent organ recital was given by Hugh McAmis, post graduate of the Guilman Organ School, at the Laurel Heights Methodist Church recently. His program consisted of works by Guilman, Johnston, Gluck, Chopin, Rimsky-Korsakoff (Continued on page 48.)

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Ruth Whitfield Becomes Boucek's Assistant

The activities of Manager Hugo Boucek have increased so rapidly that he has been obliged to enlarge his office force and will soon have to seek new and larger quarters. Mr. Boucek has taken Ruth Whitfield as his assistant.

Miss Whitfield has been for some time past secretary to Theo. H. Bauer, head of the operatic and concert department of the Columbia Graphophone Company, and when



RUTH WHITFIELD.

Who will assist Manager Hugo Boucek.

she left to become Mr. Boucek's assistant her associates at the Columbia laboratories tendered her a complimentary luncheon at the Hotel McAlpin on September 25, at which she was presented with an umbrella. Those present at the luncheon were: Anna Harrigan, Mildred Sbarra, Elizabeth Emerson, Hilda Joseph, Virginia Connolly, Lillian Chute, Isabelle Pettit, G. C. Jell, Theo. H. Bauer, A. R. Harris, A. E. Donovan, W. A. Forbush, Clyde Emerson, Romano Romani, K. Wolf, Wallace Downey, E. J. Lee, F. S. Ennis, and George Meader.

Kerekjarto's Debut on Election Day

A young Hungarian violinist of whom great things are prophesied by those who have been able to follow the course of musical events in Central Europe during the last half dozen troubled years, slipped quietly into New York a few weeks ago, and is to have his first American hearing at Carnegie Hall on Tuesday evening, November 2. His name is less difficult to pronounce than it looks. It is Kerekjarto, pronounced Keraaykearto, which is, after all, not so bad for a Hungarian name. And, if another be wanted, there is the pet name given to him as a child by the late Carmen Sylva, Queen of Rumania, for whom he often played, and who called him Duci, with the letter "c" pronounced in the soft Italian fashion. He is now in his twentieth year; he commenced to play at the very early age of three, and made his actual debut as a prize pupil of Hubay in Budapest when only eleven and a half years old.

The promise of those early years seems to have been amply fulfilled, judging from the reception recently accorded him in Holland, France, Sweden, Denmark, Switzerland, Czecho-Slovakia, Austria and Germany, as well as his native country. Even the most sober critics seem to have been moved to enthusiasm by his playing, and have written of him in no ordinary terms of praise, notably in such centers of music as Munich, Zurich, Berlin, Budapest, Hamburg, The Hague and Geneva. Critics of this country, as well as the musical public, who wisely take no one on trust, however highly accredited, will have the opportunity of judging for themselves this young man's art on November 2. Meanwhile those who have met him are unusually well impressed by his manner and appearance, which are worthy of the distinguished Hungarian family to which he belongs. Young as he is, he is the possessor of many decorations and diplomas awarded him in recognition of his musical achievements.

Philharmonic Announcements

This season the Philharmonic Society will continue its policy of offering different programs on Thursday evenings and Friday afternoons. The custom of giving concerts in "pairs"—that is, the same program at two successive concerts—is common in symphony societies, and up to a little more than a year ago was done at Philharmonic concerts. The change proved so acceptable to concertgoers that the plan has been adopted as a fixed policy, even to the soloists, who will follow the Philharmonic lead in varying their individual offerings. These assisting artists include Rachmaninoff, Kreisler, Grainger, Serato, Seidel, Schulz, Casals, Bauer, Lhevinne, Megerlin, Samaro, Matzenauer, Godowsky and Hempel.

The St. Cecilia Club, Victor Harris, conductor, will be heard at Philharmonic concerts in the Thursday evening and Friday afternoon series, and in December the Beethoven Association will appear with the Philharmonic Orchestra at Aeolian Hall. This concert is independent of the Beethoven Festival Concerts to be given this year by the Philharmonic in honor of the 150th anniversary of the birth of the master composer. Seats for all series of the Philharmonic concerts at Carnegie Hall are now on sale at the box office.

Mirello Best Again Offers Scholarships

Mirello Best, the New York vocal teacher, in reopening her studio at 136 West Eighty-first street for the season will follow her usual custom of offering a free scholarship to the possessors of four promising voices—one soprano, contralto, tenor and baritone—and also a scholarship for some child. Miss Best has made a specialty of the proper development of children's voices. "Some (especially doctors) claim that voice training

should not be undertaken before the age of eighteen at the earliest," said she, "because of the immature condition of the voice previous to that time; but, to mention only two famous names, it seems to me that Adelina Patti and Jenny Lind, both of whom were trained from earliest childhood for singing, are conspicuous proofs to the contrary." Last season Miss Best had in her charge a nine year old girl named Yvonne Rapeer, who, after four months' study, fascinated the members of the Women's City Club of Washington, D. C., by her remarkable rendition of so difficult a coloratura aria as the "Jewel Song" from "Faust."

BERNARDI BRINGING MANY ATTRACTIONS TO CLEVELAND

Rappold, Mardones and Lhevinne to Give Opening Concert October 22—Other Noted Artists to Appear Later—

Impresario Also to Present San Carlo Opera Company

Cleveland, O., September 23, 1920.—That northern Ohio music lovers are quick to take advantage of a rare opportunity is shown by the great demand for tickets for the Bernardi concert course, to be given at the Masonic Auditorium, Cleveland, the coming season. The Bernardi course has been described by Cleveland musical critics as a bargain, for at most of his concerts three stars are presented.

The first concert will be given Friday evening, October 22, at which Marie Rappold, soprano; Jose Mardones, Spanish baritone, and Josef Lhevinne, pianist, will appear. Later concerts will bring such well known artists as Ruffo, Bonci, Kubelik, Raissa, Amato, Seidel, Martinnelli, Destinn, Rosen, Godowsky, Novas, Rimini, Braslau, Mero, Byrd, Leta May and Whitehill.

In addition to the course of eight concerts to be given at intervals throughout the winter, Mr. Bernardi is sponsoring two separate attractions—the San Carlo Opera Company, which will appear at the Masonic Auditorium for four performances, and Anna Pavlova the world famous ballet dancer, for three performances. Students' matinees, at which the price of tickets will be reduced one-half, will be given at both the San Carlo and Pavlova engagements. The San Carlo forces will present "La Tosca," Monday, October 18; "Lohengrin," in Italian, October 19, and "Rigoletto," October 20, with "Madame Butterfly" at the matinee, October 20. Pavlova comes November 29 and 30 with students' matinee, November 30. F.

Rungee a Composer of Promise

Benjamin Frederick Rungee, the composer, was born in New Haven, Conn., where he still lives. As a youngster he displayed talent for the piano as well as a later leaning toward composition work. By the time he was fourteen he had progressed so that he was well known as an organist in his city, and in addition had already to his credit several sacred songs and a set of elementary piano pieces for young students. His ability attracted the attention of one of the leading composers, Thomas G. Shepard, who gave him much useful advice as to his professional development and predicted a future for him as a composer and performer.

Mr. Rungee later took courses under the late Prof. Horatio Parker and others at the Yale Music School, a few years later supplementing his American preparation with



BENJAMIN FREDERICK RUNGEE,
Composer.

studies in Europe. Returning to America, he met Ignace Paderewski, and acting upon his advice devoted three years to study under Stojowski in New York.

Mr. Rungee has written for the organ, piano, violin, cello and voice. In fact, his prolificness is attested to by over three hundred and fifty works. His work displays a varied range of character. Mr. Rungee's songs are being sung by some of the leading artists now before the public.

Denton's New York Appearance, October 23

Oliver Denton will give his annual New York recital in Aeolian Hall, Saturday afternoon, October 23.

A TRIP TO THE TWIN CITIES

(Continued from page 10)

we learned that he was in fine health and ready for a hard season.

The Minneapolis Orchestra this year will give sixteen evening concerts and twenty-four matinees, besides popular and children's concerts. The beautiful lakes and parks of Minneapolis look more ravishing than heretofore at this time of year, and the art gallery and many schools which were only in the course of construction six years ago were pointed out with pride to the visitors, and they have added in making Minneapolis one of the best home towns in the states.

ST. PAUL.

We went to St. Paul with the object of meeting Minnette Lake Warren, MUSICAL COURIER correspondent, but was informed at her studio and school in the Schiffmann Building that she and her daughter were in New York, where the young Minnette Lake Warren gave a recital on October 4.

Musicians in St. Paul differ somewhat from those in Minneapolis in that there exists two cliques—one made up of old residents and another made up of the younger element. They clinch daily and, speaking the parlance of musicians, they "knock" each other unmercifully. This is detrimental to St. Paul, a city that has also grown greatly in beauty. The streets have been widened and the aspect is quite metropolitan. Big edifices have been erected since our last visit. The Cathedral in St. Paul is one of the most beautiful of its kind in the country. Likewise the Pro-Cathedral in Minneapolis. Both now completely finished add by their majesty and position in beautifying both cities. St. Paul's inhabitants for some unknown reason do not patronize theaters; many attractions are cut from this part of the country completely, as money made in Minneapolis is practically always lost in St. Paul. Managers make detours to avoid bringing their shows to this city. Yet when big musical attractions come to St. Paul the auditorium is packed with music lovers. Minneapolis is a more progressive city than St. Paul, while the latter is more conservative and probably as to wealth is far in advance of its younger sister.

Millionaires and rich men are numerous in St. Paul, but they do not seem to want to spend their money in patronizing art. Life in this same city is cheaper than in Minneapolis, as was manifested through a visit to the various stores. An article for \$10 in Minneapolis could be secured for \$9.50 in St. Paul and the dry goods stores of the latter city are more up to date than those in Minneapolis, with one exception. St. Paul musicians, most of the old clique, are practically all getting on in years and it may be when they have passed away, the younger clique will have a chance to show progressiveness. Until then, St. Paul musicians will have to be satisfied with their present condition, which although financially lucrative, is otherwise old-fashioned and unequivocal with the growth of the city. St. Paul has a patron of music in Oscar Kalmann, who has done much toward helping his city musically, giving his time and money for that purpose.

Edward Stein was not encountered while in the Twin Cities, but from all reports he is as busy as of yore, which means that from morning until night he is continually busy, promoting his own enterprises besides the appearances of the Minneapolis Orchestra in St. Paul.

To conclude, Minneapolis and St. Paul have both grown considerably in the last six years, but St. Paul only commercially, while Minneapolis has gained artistically and musically. The city once famous only for its grain elevators, has since the advent of the Minneapolis Orchestra been known the world over as a center of music; more so even now since its musicians, many of whom are nationally well known, are making a name for themselves in other countries, especially through Northwestern Canada, from which territory many of the pupils at the various schools and private studios have been enrolled.

It would have been an oversight to close this article without a word of praise for Elbert L. Carpenter, president of the Orchestral Association of Minneapolis, who more than anyone else is responsible for the musical growth of the Twin Cities. This successful lumberman has given generously of his money and of his time to the Minneapolis Orchestra, and under his eyes the fame of Minneapolis has traveled the world over.

RENE DEVRIES.

Manager Appreciates Lena Doria Devine Pupil

Louise Stallings, an artist-pupil of Lena Doria Devine, achieved much success last summer in the cities on her Redpath DeLuxe Circuit, as the following letter of appreciation from Harry P. Harrison of that bureau will testify. It reads in part: "I am sorry that I did not get to see you at your last date, but I want to write you even at this late time to express my appreciation of the good work that you did this summer on our Redpath DeLuxe Circuit. You would be gratified indeed to know the results of the marking of returns from the hundreds that reported on your tour. Whenever you are in Chicago I shall be glad to give you the entire result of the markings. This letter is simply to express my appreciation, personally, for your loyal support of the Redpath family ideals both on and off the platform. With kindest personal regards, and wishing you continued success, I remain (Signed) HARRY P. HARRISON."

Pupils Tend Buhlig Farewell Dinner

At a parting dinner given on October 4 to Richard Buhlig by his pupils at the Institute of Musical Art, he was presented with a silver loving cup. During his two years' sojourn at the school, Mr. Buhlig has demonstrated his great ability as a teacher, and has won the unstinted affection and esteem of his pupils. Though his departure for the West is deeply regretted by them, they are gratified that he is winning the broader recognition due him. He will do much playing, appearing many times with the Los Angeles Symphony Orchestra as soloist, and will give a unique series of lectures on the programs.

The Oratorio Society's Season

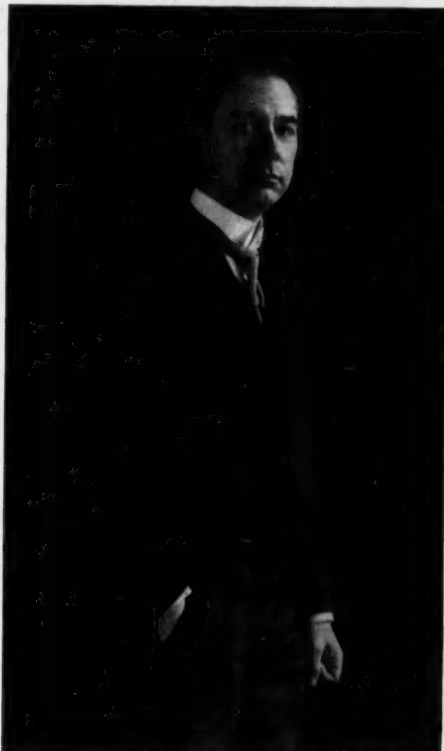
The board of directors of the Oratorio Society of New York announce the plans of their society for this season as follows: The regular performance of "The Mes-

siah" will be given Tuesday evening, December 28, with Frieda Hempel, Mabel Beddoe, Judson House and Frederick Patton as soloists. It has been decided to give another spring festival during the week of March 29 to April 4, 1921. Tentative plans are in progress and further announcements will be made as they materialize.

J. W. F. Leman an American Conductor

According to competent authorities, J. W. F. Leman is far more than a conductor—he is a musician whose interpretation of the works of the masters is a splendid example of studious attention to detail coupled with a natural inherent musical talent. And that Mr. Leman's ability was not unrecognized by music lovers at Atlantic City was demonstrated conclusively by the large audiences which gathered daily during the summer on the Steel Pier to enjoy the programs which he and his fine orchestra presented.

Mr. Leman is an American musician, born in Baltimore. At the age of seven years he began his musical career as a chorister, and during boyhood his study of musical instruments included the violin, cornet and oboe. He graduated



J. W. F. LEMAN,
Conductor and composer.

from the Leefson-Hille Conservatory, Philadelphia, and the University of Pennsylvania in counterpoint, fugue, composition and instrumentation. He was appointed a member of the faculty of the Leefson-Hille Conservatory, becoming first professor of the violin and ensemble classes. For the past ten years he has been a member of the Philadelphia Orchestra. Besides achieving success as a conductor Mr. Leman has won the commendation of prominent critics as a composer.

Stern in New Quarters

Ralfe Leech Sterner, founder and president of the New York School of Music and Art, since August located in a New York millionaire's former home (the Piel mansion), corner of Riverside Drive and West Eighty-seventh street, must have been gratified with the successful opening recital on October 7. Fifteen numbers made up a program of variety, beginning with an Italian aria sung by Miss Stavrovsky, who later also contributed a Meyerbeer aria, as well as two love songs in English. Her powerful and truly expressive dramatic soprano voice is of telling intensity, with high notes of beautiful quality. Mr. Mer-shon's deep bass voice, of unusual compass, was heard in "The Two Grenadiers" and other works which took him down to low F's; he has "foundation tones" of amazing richness. Miss Russell sang "I Heard the Nightingale" (waltz) and a Verdi aria with pure tone quality and good natural expression; in the Verdi aria she showed unexpected ability in coloratura and dramatic style. Tenor Carcione has made great strides in both tone quality and interpretation, singing with dramatic effect "Vesta la Giubba," and later a bright Italian air with abandon. Miss Morales showed special talent as solo pianist in the Rachmaninoff prelude in C sharp minor and talent as composer in her own mazurka in A minor. Frank H. Warner (of the faculty) played the march from "Aida" and Dubois' "Cortege" excellently on the two-manual school organ. Miss Vivola has small hands but big pianistic gifts and played Liszt's study in D flat very tastefully and neatly. Helen Wolverton played the best kind of accompaniments for the singers.

The beauty of the environment helps a lot to make such an evening notable. People have to behave well where there is such art. The solid parquet floors, the painted ceilings, the mural decorations, silk and velvet hangings, the rare foreign woods carved by hand, the fifteen-foot-high ceilings, the brilliant lights, and the location overlooking the Hudson—all this is unique, beautiful in the extreme.

Cecil Cowles to Play Her Own Composition

When Cecil Cowles, pianist, makes her New York debut at Aeolian Hall on October 25, the program will include a composition from her own pen, entitled "Two Sketches" (Persian and Chinese).

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CHICAGO

(Continued from page 34)

Gordon Campbell presided at the piano, giving, as always, perfect support to the singer.

CHICAGO SYMPHONY ORCHESTRA OPENS SEASON.

The symphonic season is on. On Friday afternoon and Saturday evening, October 15 and 16, the thirtieth season of the Chicago Symphony Orchestra was inaugurated with a program consisting of the Dvorak "Husitzka" overture, Beethoven fifth symphony, Charpentier's "Impressions of Italy" suite, Debussy's "Afternoon of a Faun" prelude, and Berlioz's overture "The Roman Carnival." With the thermometer registering eighty on Friday afternoon, the wind blowing a gale of forty miles an hour and with excessive humidity, neither the players nor their instruments were at their best, and due probably to those atmospheric conditions, the beauties contained in the Beethoven fifth were lost and the somewhat indifferent attitude of the audience comprehensible.

RENE DEVRIES.

More Activity for the Russian Cathedral Choir

Archbishop Alexander, the head of the Russian Greek Church in America, is to increase the activities of the Cathedral's famous mixed choir, so that the American public may be able to hear these singers. He himself says that their singing inspires him to preach; that without their music the church service would lose value. The individual soloists have been selected from the best choirs of Russia, going back some years when the present Ambassador Crane became interested in their singing and supported the choir, the result being their present highly perfect organization.

Constantin Buketoff, a baritone with a noble voice, whose singing in a recent concert at the Hotel McAlpin produced quite a sensation, is the leader of this choir. He is a finely organized musician, possessing absolute pitch, and starts his singers on the key note without any pitch pipe or tuning fork. The sopranos are from St. Petersburg, Moscow, Odessa and other Russian churches, and the basses, from similar high class cathedrals, are remarkable for their sonorous voices, strangely peculiar to the Russian folk, with tones ranging to low C's and even farther. Persistent and enthusiastic rehearsals have perfected

their singing, so that when Director Rothapfel, of the Capitol Theater, heard them for the first time he was entranced, and at once engaged them; they will be heard beginning Sunday, October 24.

Last, but not least, the affairs of this organization are in the hands of Lazar S. Samoiloff, personal representative, whose wide acquaintance with American musical life assures the proper exploiting of the choir. It is safe to say that the big music loving public which hears this choir for the first time at the Capitol Theater will have much to enjoy, for theirs is music of great beauty and character.

Current New York Musical Attractions

"Century Promenade" (Promenade at 8.30; Midnight Rounders at 11.20), Century Roof.
 "Broadway Brevities" (revue), Winter Garden.
 "Good Times" (extravaganza), Hippodrome.
 "Greenwich Village Follies" (revue), Shubert Theater.
 "Hitchy Koo" (opening week), New Amsterdam.
 "Honey-Dew" (play with music), Casino.
 "Irene" (musical comedy), Vanderbilt Theater.
 "Jim Jam Jems" (musical comedy), Cort Theater.
 "Kissing Time" (musical comedy), Lyric Theater.
 "Lulu" (opening week), Norah Bayes Theater.
 "Lady of the Lamp" (play, with incidental music), Republic Theater.
 "Little Miss Charity" (musical comedy), Belmont Theater.
 "Mary" (opening week), Knickerbocker.
 "Mecca" (great spectacle), Century Theater.
 "Night Boat" (musical comedy), Liberty Theater.
 "Pitter Patter" (musical version of "Caught in the Rain"), Longacre Theater.
 "Spanish Love" (play, with incidental music), Maxine Elliott Theater.
 "Tickle Me" (musical revue), Selwyn Theater.
 "Tip-Top" (Fred Stone's show), Globe Theater.
 "Ziegfeld Midnight Frolic" (11.30 p. m.), New Amsterdam Roof.

NEW YORK CONCERTS

(Continued from page 26)

sang "Trees," Carl Hahn; "Mother Dearest," Schindler, and "Come Down to Kew," Liza Lehmann. Arturo Papalardo accompanied the singers sympathetically.

Others not scheduled on the program but who appeared were: Princess Wakawassa, who rendered with telling effect a song by Cadman, and "Apache Medicine Man's Song." Cantor Josef Rosenblatt sang Mana-Zucca's "Rachem," and "Eli, Eli."

Daniel Frohman, who was called upon to express his views on the aims of the Society of American Music Optimists, made a particularly strong appeal because of his firm belief in the many benefits to be derived by young composers and artists in bringing their work before the notice of a body of well-wishing musicians and music lovers. In his address Mr. Frohman pointed out the early struggles of such eminent composers as Bach, Mozart, Wagner, etc., and expressed the hope that similar experiences should not be gone through by American composers in this great country.

OCTOBER 15

Ida Geer Weller, Mezzo-Contralto

A splendid mezzo-contralto from Pittsburgh, Ida Geer Weller, was heard in recital at Aeolian Hall on Friday afternoon, October 15, before an audience of considerable size and one which showed much interest in the singer. Miss Weller proved that she has an exceedingly well trained voice in Handel's "Nasce al Bosco," a number which requires much technical skill to sing properly. There were several numbers on the program which were given for the first time—A. Walter Kramer's "A Phantasy," Hallett Gilbert's "A Frown, a Smile," Marion Bauer's "The Driftwood Fire," and Charles Gilbert Spross' "Minor and Major." Frank La Forge's "Hidden Wounds" was one of the numbers which came in for its due share of applause. A group of songs by French composers and some Italian numbers made up the remainder of the program, each one of which was given with taste and feeling. Needless to say, when Charles Gilbert Spross is the accompanist the singer has a worthy associate at the piano.

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WHERE THEY ARE TO BE

Althouse, Paul:
St. Paul, Minn., November 18.
Minneapolis, Minn., November 19.

Braslau, Sophie:
Syracuse, N. Y., November 9.

Caruso, Enrico:
Houston, Tex., October 22.
Charlotte, N. C., October 25.
Norfolk, Va., October 28.

Case, Anna:
Pratt, Kan., October 22.
Topeka, Kan., October 27, 29.
Ft. Dodge, Ia., November 1.
Concordia, Kan., November 5.
Omaha, Kan., November 7.
Des Moines, Ia., November 8.
Chicago, Ill., November 15.
Cleveland, Ohio, November 17.

Claussen, Julia:
Baltimore, Md., November 25.

Craft, Marcella:
Des Moines, Ia., October 23.
Sioux City, Ia., October 25.
Sioux Falls, S. Dak., October 28.
St. Paul, Minn., October 30.

Curtis, Vera:
Troy, N. Y., November 17.

D'Alvarez, Marguerite:
Peoria, Ill., November 18.

De Horvath, Cecile:
Chicago, Ill., November 7.
Baltimore, Md., November 25.
Sweet Briar, Va., November 27.

Destinn, Emmy:
Norfolk, Va., October 29.

Fanning, Cecil:
Anderson, S. C., November 10.
Red Springs, N. C., November 12.
Hammond, La., November 17.
Meridian, Miss., November 19.
Mobile, Ala., November 20.
Grenada, Miss., November 23.

Farrar, Geraldine:
Birmingham, Ala., October 27.
Norfolk, Va., November 1.

Fitzu, Anna:
Milwaukee, Wis., October 25.
Minneapolis, Minn., October 27.
Kansas City, Mo., November 4.
Detroit, Mich., November 9.
St. Louis, Mo., November 11.
Denver, Col., November 20.

Gabrilowitsch, Ossip:
Columbus, Ohio, November 11.

Galli-Curci, Amelita:
Cincinnati, Ohio, October 27.
Norfolk, Va., November 20.

Garden, Mary:
Columbus, Ohio, November 8.

Gentle, Alice:
Oakland, Cal., November 16.

Godowsky, Leopold:
Chicago, Ill., November 23.

Graham, Mildred:
Jersey City, N. J., November 1.
Orange, N. J., November 4.

Gruen, Rudolph:
Chicago, Ill., October 26.
Boston, Mass., November 13.
Shamokin, Pa., October 22.

Heyward, Lillian:
Mt. St. Joseph, Ohio, October 25.
Vicksburg, Miss., October 28.

Homer, Louise:
Norfolk, Va., November 30.

Hudson-Alexander, Caroline:
Attleboro, Mass., October 27.
Boston, Mass., November 16.
Boston, Mass., November 16.
Indianapolis, Ind., Nov. 18, 19.
Malden, Mass., November 22.

Kraft, Arthur:
Chicago, Ill., November 8.

Kubelik, Jan:
Buffalo, N. Y., October 28.
Norfolk, Va., November 16.

Land, Harold:
Newburgh, N. Y., October 31.
Jersey City, N. J., November 1.

Langenhan, Christine:
Berkeley Springs, W. Va., October 21.

Laurenti, Mario:
Salina, Kan., October 21.
St. Louis, Mo., October 22, 23.
Peoria, Ill., October 25, 26.
Toledo, Ohio, October 27.
Montreal, Canada, October 28-30.

Letz Quartet:
New Rochelle, N. Y., November 9.
Farmington, Conn., November 17.
Pittsburgh, Pa., November 26.
Pottstown, Pa., November 27.
Germantown, Pa., November 28.
Harrisburg, Pa., November 29.

Levitzi, Mischa:
Aurora, N. Y., November 1.
Mt. Vernon, Ohio, November 3.
Hamilton, Ohio, November 4.
St. Louis, Mo., November 6.
Nashville, Tenn., November 9.
Memphis, Tenn., November 13.
Des Moines, Ia., November 15.
Toronto, Canada, November 30.

London String Quartet:
Toronto, Can., October 22.
Cleveland, Ohio, November 9.
Chicago, Ill., November 14.
Sacramento, Cal., November 18.
San Francisco, Cal., November 22.

Maier, Guy:
Boston, Mass., October 30.
Haverhill, Mass., November 14.
Wareham, Mass., November 19.
Boston, Mass., November 27.
Baltimore, Md., November 28.

Mardones, Jose:
Rochester, N. Y., October 26.

Morrissey, Marie:
Kendallville, Ind., October 21.
Ligonier, Ind., October 22.
Warsaw, Ind., October 25-29.
Chicago, Ill., October 30.

Martinelli, Giovanni:
Springfield, Ohio, October 26.
Detroit, Mich., October 28.
Ann Arbor, Mich., October 29.
Chicago, Ill., November 1.
Youngstown, Ohio, November 3.

New York Symphony Orchestra:
Washington, D. C., October 25.
Baltimore, Md., October 27.
Philadelphia, Pa., October 28.

Ornstein, Leo:
Brooklyn, N. Y., October 29.

Amherst, Mass., November 5.
Cincinnati, Ohio, November 9.
Charlotte, N. C., November 11.
Chicago, Ill., November 16.
Detroit, Mich., November 17.
Denver, Colo., November 20.
Omaha, Neb., November 22.

Pattison, Lee:
Boston, Mass., October 30.
Boston, Mass., November 9.
Bridgewater, Mass., November 19.
Baltimore, Md., November 28.

Patton, Fred:
Elmira, N. Y., October 24.
Detroit, Mich., October 26.
Trenton, N. J., November 19.
St. Louis, Mo., November 30.

Powell, John:
Rock Hill, S. C., October 21.
Hartsville, S. C., October 22.
Raleigh, N. C., October 25.
Norfolk, Va., October 26.
Staunton, Va., November 3.
Lexington, Ky., November 5.

Rachmaninoff, Serge:
Cincinnati, Ohio, November 16.

Raisa, Rosa:
Cincinnati, Ohio, November 30.

Rappold, Marie:
Cleveland, Ohio, October 22.
Springfield, Ohio, October 26.
Detroit, Mich., October 28.
Ann Arbor, Mich., October 29.
Mexico, Mo., November 1.
Woodward, Okla., November 4.
Parsons, Kan., November 4.
Nowata, Okla., November 8.
Kansas City, Mo., November 9.
Vinita, Okla., November 11.
Ft. Worth, Texas, November 13.
Oklahoma City, Okla., Nov. 15.
Sulphur Springs, Tex., Nov. 15.
Greenville, Texas, November 18.
Sherman, Texas, November 19.
Tyler, Texas, November 23.
Durant, Okla., November 26.
Wichita Falls, Texas, Nov. 29.

Rider-Kelsey, Corinne:
Pittsburgh, Pa., November 5.

Romaine, Margaret:
Wheeling, W. Va., November 24.

Ruffo, Titta:
Detroit, Mich., November 9.
Norfolk, Va., November 17.

Schofield, Edgar:
Birmingham, Ala., October 27.

Schumann-Heink, Ernestine:
Washington, D. C., October 22.

Seidel, Toscha:
Cincinnati, Ohio, November 23.

Sparkes, Lenora:
Toronto, Canada, October 22.
Atlanta, Ga., October 29.
Milledgeville, Ga., October 30.

Stopak, Joseph:
Chicago, Ill., October 26.
Boston, Mass., November 13.

Thomas, Edna:
Birmingham, Ala., November 8.

Zerola, Nicola:
Wheeling, W. Va., November 24.

Leandro Campanari Off for Europe

Leandro Campanari, the well known vocal master of San Francisco, sailed for Italy on October 16 on the S. S. Dante Alighieri, his first visit to his native land in eleven years.

SCHEDULE OF

New York Concerts

Thursday, October 21 (Afternoon)

Cecile de Horvath Aeolian Hall

Thursday, October 21 (Evening)

Mary Jordan Carnegie Hall
Pawlwa Manhattan

Friday, October 22 (Afternoon)

Graham McNamee Aeolian Hall

Friday, October 22 (Evening)

Laurence Leonard Carnegie Hall
George Meader Aeolian Hall
Pawlwa Manhattan

Saturday, October 23 (Afternoon)

Oliver Denton Aeolian Hall
Edward Johnson Carnegie Hall
Pawlwa Manhattan

Saturday, October 23 (Evening)

Godowsky, Rosen and Mukle Carnegie Hall

Sunday, October 24 (Afternoon)

Nina Wulfe Aeolian Hall
Fritz Kreisler Carnegie Hall

Sunday, October 24 (Evening)

National Symphony Orchestra Carnegie Hall
Volando Mero, Soloist
Winogradoff and Volpe Orchestra Hippodrome
Anna Fitzu and Sascha Jacobsen Lexington

Monday, October 25 (Afternoon)

Michel Gusikoff Carnegie Hall
John Quine Aeolian Hall

Monday, October 25 (Evening)

Cecile Cowles Aeolian Hall
Fritz Kreisler Brooklyn Academy of Music
Theodore Spiering Carnegie Hall

Tuesday, October 26 (Afternoon)

National Symphony Orchestra Carnegie Hall
Volando Mero, Soloist

Helen Scoville Aeolian Hall
Nelson Illingworth Princess Theater

Tuesday, October 26 (Evening)

Ralph Leopold Aeolian Hall
Philadelphia Orchestra Carnegie Hall

Wednesday, October 27 (Afternoon)

Thelma Given Carnegie Hall
Ellen Rumsey Aeolian Hall

Wednesday, October 27 (Evening)

Hipolito Lazaro Carnegie Hall

Thursday, October 28 (Afternoon)

John Campbell Aeolian Hall

Thursday, October 28 (Evening)

Jose Mardones and Antonio Torello Aeolian Hall

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St. Louis, Mo., September 14, 1920.—On Sunday morning, September 12, the Musicians' Mutual Benefit Association celebrated the thirty-fifth anniversary of its founding by giving a concert by a military concert band consisting entirely of local musicians. Almost the entire stage was occupied by the 254 musicians. Frank Gecks, president of the M. M. B. A., directed the proceedings with sixteen different kinds of instruments under his baton.

Contrary to the expectation of many in that audience of over 10,000, this great band did not evoke as much sound as the number might promise, as it was only in one selection—Wagner's "Tannhäuser"—that the entire organization was heard simultaneously.

The program opened with Sousa's "Semper Fidelis," which was received with the same enthusiasm it always evokes, and was followed by Wagner's "Tannhäuser" overture. In contrast, Robert Schumann's "Traumerei" relaxed the tension of the overture. Meyerbeer's "Coronation March" from "The Prophet" seemed quite like an old friend to the thousands of St. Louis people. After Kreutzer's "The Chapel" and "The Lord's Day," Director Gecks wisely offered for the next number selections from Bizet's "Carmen." The "Toreador's Song" was boldly given by the tubas and the flutes, and the piccolos and bassoons ably took care of the "Habenera." The final number of the program—Dr. Friedemann's "Slavonic Rhapsody"—greatly pleased.

Mr. Gecks then, in a few well chosen words, addressed the audience on the aims, purposes and accomplishments of the M. M. B. A. He was followed in a brief address by former Judge Charles Claffin Allen, who spoke on the value of music to the community and its enhancing community morale.

The concert closed with a spirited rendition of Sousa's ever popular "Stars and Stripes." At a signal from Mr. Gecks the great band gave "The Star Spangled Banner," when the 10,000 St. Louis citizens arose and stood with heads uncovered in reverent silence.

ST. LOUIS SYMPHONY PLANS.

Welcome is the news from the Symphony headquarters that the orchestra has been re-engaged entirely, and again the eighty-one members will delight its music loving devotees. New members have been added wherever a change was needed. The season opens on November 7 at the Odeon. Conductor Max Zach, who is still at his summer home in the East, is working on the year's programs and will announce them later.

The Friday and Saturday symphony concert series will start with Heinrich Gebhard, pianist, as the soloist on November 12 and 13. Every pair of concerts will have a guest artist this season instead of the former plan of twelve artists and two orchestral programs. Two of these artists are pianists who have never been heard in St. Louis—Benno Moiseiwitsch and Leo Sowerby, the latter appearing in one of his own compositions, a concerto for piano and orchestra, which was played for the first time last season by the Boston Symphony Orchestra. The list of artists for the season as now arranged includes Fritz Kreisler, Arrigo Serato, Efreim Zimbalist and Michael Guskoff, violinists; Mabel Garrison and Hulda Lashanska, sopranos; Sophie Braslau, contralto; Emilio De Gogorza, baritone; Benno Moiseiwitsch, Fannie Bloomfield-Zeisler, Rudolph Ganz, Leo Sowerby and Heinrich Gebhard, pianists; Arthur Hackett, tenor, and H. Max Steindel, cellist. Conductor Max Zach is expected in St. Louis late in October and rehearsals for the season will start about the first of November.

ATTRACTIONS IN THE PEOPLE'S CONCERT COURSE.

Under the direction of Elizabeth Cueny, who again sponsors the People's Concert Course, Geraldine Farrar will open the St. Louis concert season October 11 at the Odeon. With Miss Farrar will be Ada Sassoli, harpist; Edgar Schofield, baritone, and Claude Gotthelf, accompanist. The day after the Farrar concert comes Sousa and his band for an afternoon and evening concert; on November 6, Mischa Levitzki will be heard, and following him such notables as Raoul Vidas, violinist, and Merle Alcock, contralto; Pablo Casals, cellist; Harold Bauer, pianist; Julia Claussen, mezzo-soprano; the Little Symphony, with Lucy Gates and Percy Hemus in the "Maid Mistress," an operetta by Pergolese; and finally the Detroit Symphony Orchestra, conducted by Ossip Gabrilowitsch. Z. W. B.

Middleton's "Forte" Concert Work

Arthur Middleton is back from a healthful vacation spent at Shelter Harbor, R. I., and eager to plunge again into the vortex of extensive work that his New York managers, Haensel & Jones, have laid out for him. Mr. Middleton returns brimful of enthusiasm for the comprehensive plans that have been made for him this season and anxious to get to work again after his delightful vacation spent with his two kiddies in fishing, sailing, resting and "just plain loafing," as the singer puts it, and which is his pet method of "pepping up" for a strenuous season. And strenuous season he will have, for this month Middleton starts a long tour of the West that will take him as far as the Pacific Coast and keep him away from the scenes of his Eastern triumphs until the middle of March. Mr. Middleton is rejoicing over the fact that the public is realizing that the recital field is his "forte," and that his best work is not confined to operas and oratorios alone. "Not that I don't love oratorios," Mr. Middleton said reassuringly; "I love them, especially 'Elijah.'" And the public certainly agrees with him in this predilection—when he himself is singing this noble role.

Philharmonic Continues Educational Work

The Philharmonic Society, in addition to its New York concerts and touring engagements, will again take up its direct educational work with the younger lovers and students of music. In this work the society will have the co-operation of the departments of music in Yale, Princeton, Vassar and other colleges and universities. A series of

Philharmonic concerts has again been arranged for Vassar College at Poughkeepsie, where four concerts were given last year, besides four lectures on music by Prof. George C. Gow, of Vassar, illustrated by the Philharmonic Orchestra.

Other Philharmonic performances will be given at Holyoke, Mass., where the audience is composed practically in its entirety of Mount Holyoke College students; at Woolsey Hall, Yale University, and Alexander Hall, Princeton. Advance copies of Philharmonic programs are mailed throughout the season to these and other educational institutions and used as subjects for lectures in collegiate music departments.

During the season the Philharmonic Orchestra will give seventeen Sunday afternoon concerts in Greater New York—twelve in Carnegie Hall and five in the Brooklyn Academy of Music. The other afternoon series comprises sixteen concerts in Carnegie Hall. In all, the Philharmonic has announced forty-nine concerts, the evening series consisting of four Saturdays and twelve Thursdays.

Inaugurates New System in Tacoma Schools

John Henry Lyons, after a summer spent in Minneapolis, Minn., has resumed his duties as director of music of the Board of Education, Tacoma, Wash. He is inaugurating a new system in the Tacoma schools by which it will be possible for the student of music to take a very definite and systematic course, based upon the same standard as any other high school subjects. The same amount of study and the same preparation at home are required, for which credit is given toward a high school diploma equal to any other course. The music department offers the following courses: Music history and music appreciation, musical theory, harmony, ear training, chorus and sight singing, girls' glee club, boys' glee club, orchestra, bands, credit for outside study.

Flatbush Choral Begins Rehearsals

The Morning Choral of Flatbush, conducted by Herbert Stavely Sammond, began its regular rehearsals on Tuesday morning, October 5. The officers are as follows: Mrs. Harland B. Tibbets, president; Mrs. Zella K. Lewis, vice-president; Mrs. Benjamin W. Colvin, secretary; Mrs. H. R. Menill, corresponding secretary; Mrs. George W. Berry, treasurer. The choral's concerts, with assisting artists, will be given during the season at the Academy of Music. A morning musical and luncheon will take place in May.

His Favorite Song

While the usual palaver was being dispensed in copious draughts after a recital recently given by Francesca Zarad, the soprano, in the Far West, an old gentleman approached the singer and complimented her on her voice, but bewailed the absence of some of the "good old songs" on her program. Mme. Zarad promised to sing his favorite song on her next visit to his city and inquired what it was. His reply was: "A Hot Time in the Old Town Tonight."

R. D. Taylor Represents Witmark in Chicago

The Witmark concert department in Chicago is now in charge of Robert D. Taylor, formerly with the Victor Department of Lyon & Healy. The Chicago offices of the well known music publishers are most attractive and artists are cordially invited to go there and try over songs at their leisure. Mr. Taylor is a very good accompanist and is doing everything possible to be of service to artists in that district.

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Gallagher is leading basso on tour with the Scotti Opera Company, and was soloist on tour with the Cincinnati Orchestra, etc.

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REVIEWS AND NEW MUSIC

BOOKS

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"The Reign of Patti," by Herman Klein

The author lived in New York some years ago, then returned to London, was a pupil of Garcia and music critic of the London Sunday Times, a composer of some skill (he wrote a Paris Exposition March, 1878) and author of "Thirty Years of Musical Life in London." He is a brother of Charles Klein, the playwright, lost on the Titanic, and spent considerable time at Craig-y-Nos, coaching Patti in Wagnerian excerpts, principally "Träume" and "Elizabeth's Prayer," and is specially qualified to write a biography of the "Peerless Patti." Through no faults of hers, this alliterative title afterward became "Patti, the Peerless Farc-weller."

Born in Madrid in 1843 where her parents, Italian opera singers, were appearing, Patti was literally a child of the operatic stage. She was, however, brought up in New York, although for a time the family lived in Mount Vernon. The father, Salvatore Patti, married Patti's mother when she was the widow Barili, and there were already four children. She bore three more children before Adelina Patti came into the world, the great singer being her eighth child. It was said she hurried from the stage to "attend personally" to this interesting event. In 1845 Sanguirico managed a small opera house in Chambers street, and he engaged the senior Patti and the two elder Barili children as members of this company. In 1847 they undertook the management of the Astor Place Opera House, which seated 1,800 people. The baby Adelina, four years old, was taken to the opera house every time her mother sang, and the raven-haired child thus heard Italian opera of that period. What an education! Influences of home surroundings make or kill the artistic character, and Adelina was in an atmosphere which shed Italian operatic life every moment. From morn to night the Patti household rang with vocal music. Amalia was the oldest girl, beginning public singing at an early age. Trilling troubled her, and little Adelina, now five or six years old, asked her, "Why don't you trill this way?" executing a faultless natural trill. Unstudied and unprepared, it came to her, she afterward said, "a gift from Heaven." "I think I was trilling when I came into the world," said Patti in after years. The Patti household was in straightened financial condition when in their darkest hour came relief. Every member of the family knew how seven-year-old Adelina could sing, and imagine their wonder when she started the long sustained beginning of "Casta diva." All were amazed, for she sang wholly by ear. The idea came that she might extricate the family from want, and Luigi Arditi, the eminent conductor, was one of the first to hear her. In after years this man became her chief conductor and friend. Maurice Strakosch, the pianist and composer, became her coach, and her half-brother, Ettore Barili, laid the foundation of her singing. Lilli Lehmann said she possessed unconsciously a union of all qualities that other singers must attain through hard work. Brother Barili allowed no foolishness with the child singer, but protected her voice and person from all exposure, for he recognized in her a coming star.

Arditi and Bottesini, the great double bass player, wept tears of emotion on hearing her sing. "We were simply amazed, electrified, to hear the well-nigh perfect manner in which this seven-year-old child sang some of the most difficult arias extant," says Arditi in his "Reminiscences." So Papa Patti went to Max Maretzek, his old conductor and subsequently manager, and bade him hear the petite Adelina sing. To the last day of his life Maretzek was proud of the part he played in Patti's career. Delighted with her gifts, he promised she should appear at a charity concert at Tripler's Hall. She sang "An non giunge" ("Sonnambula") and Eckert's "Echo Song," and created an extraordinary sensation. An eye witness testified to the perfect coolness of the little prima donna, her astounding ease and grace. The beauty of her voice was thrilling and the brilliance of her execution was something the like of which had never been heard before. It was evident that Maretzek had discovered the vocal marvel of the age, but he never profited by it; instead, it was the father and the lucky brother-in-law, Maurice Strakosch. This clever and wideawake young man, married to Adelina's older sister, had gained a reputation as a concert pianist, and had also aspired to fame as a tenor. (He lived to be seventy-seven years old, dying in Paris in 1915.) He immediately proposed a tour to last three years. One hundred persons paid for seats at the opening Baltimore concert; but they talked with such effect

that three hundred attended the second, and at the sixth 2,000 people heard the little star. Ole Bull, an old friend of Strakosch, was appearing in Baltimore just then, and a joint tour was arranged. One day Ole Bull saw fit to refuse to give her some champagne, whereupon she smote him on the cheek. Strakosch forgot to get a doll promised her, whereupon the little prima donna refused to sing at the concert that evening; so he ran out and bought her one at the nearest store. She could speak English, Italian, Spanish and French and later learned German. The fact that she had begun to earn large sums of money made no impression whatever on her. She played with the children she met at the different hotels. About this time the usual claims of being her "only" teacher were advanced by various persons, among them Barili, Strakosch, and the men who played for her on tour. The writer of this book did not claim to be Patti's teacher because he once aided her in mastering German in some Wagner arias. At this age, nine or ten, she had a truly remarkable ease, sedate, calm, full of contemplation, mature beyond her years. Yet it was not sad.

The tour was so profitable that the Patti's were no longer in want, the gifted girl singing in nearby cities now and then. Mme. Sontag told her she "would be one of the greatest singers of all time," and Mme. Albani said if she went to Paris she would make a furor. By Strakosch's sage advice she now withdrew from public singing; she was then twelve years old. When she was fourteen years old she and Gottschalk went on tour through the Southern states and the West Indies. At fifteen she was bent on singing in opera, so she began learning operatic roles under Barili, Lucia, Amina and Rosina being the first. Muzio was then conductor of the Academy of Music and consented to an appearance, under contract, which stipulated that she was to be paid \$100 for each appearance. She appeared for the first time in "Lucia," and no one was more pleased with her success than the Edgardo of the opera, Signor Brignoli. At the rehearsal with the orchestra the fascinating young prima donna made a sensation, and the night of November 24, 1859, became memorable in the annals of opera, for she made a tremendous hit, the critics of the Herald and Tribune acclaiming her. The MUSICAL COURIER afterward printed a letter from "An Eyewitness," in which the writer said "the hopes and expectations of all her friends were far surpassed. She took the house by storm, looking lovely, singing as only she can sing, and acting well. During her following appearances the old Academy was crowded. Barely seventeen years old, she sang "Lucia," "La Sonnambula," "Il Barbiere," "I Puritani," and it is recorded that she appeared altogether in fourteen operas.

There followed a stay of three months in New Orleans, where the French were ardent supporters of opera, and where she sang Dinorah and Valentina for the first time.

Mexico wanted her, but internal troubles prevented her going there; instead she went to Cuba. Now the Civil War broke out and musical matters began to suffer, so Europeward the singer and her manager bent their eyes. James Henry Mapleson had already begun negotiations for Patti,

but competition between himself and E. T. Smith finally resulted in the former paying the latter \$20,000 to get out of operatic management. (Fifty years later the same thing occurred between Hammerstein and the Metropolitan Opera House directors in New York, only the sum paid the wily Hammerstein was said to be a million dollars.) Strakosch went to Frederick Gye, who at first refused to have anything to do with Patti. Who was this Adelina Patti, anyway? An American reputation meant nothing to him. But he heard her sing and a contract was arranged. She was to have three appearances, for which no payment whatever was to be made. If she met with success she was to continue, beginning at \$750 a month for the first year and advancing to \$2,000 a month in the fifth year. So on May 14, 1861, she appeared as Amina in "Sonnambula," and again made the biggest kind of a hit. The youthful singer held all hearers spellbound by the witchery of her art, her voice, her personality. "She made her own running and won with hands down," commented a famous sporting Earl. Her rich, dark tones, so expressive, so vital, so thrilling in intensity and tone color, and her acting made indelible impression. Following two more years in England she was persuaded to go to Berlin to sing, her phenomenal season having brought her before the English public in six operas. But before touring the continent of Europe she was summoned by Queen Victoria to sing at a Royal function, a "State Concert." At this she sang the oratorio numbers "Hear Ye, Israel," "Jerusalem" (St. Paul) and "Alma Virgo," by Hummel. She sang at a festival conducted by Michael Costa, at Dublin, in "Martha," and elsewhere, and then departed for Berlin. Here she met Pauline Lucca for the first time, and that famous singer exclaimed, "What! Are you the great Patti?" (she was but twenty years of age.) King Wilhelm, the future victor of Sedan and first German Emperor, went to hear her repeatedly. Then they went to Brussels, to Holland, to Hamburg, returning to England where the Great Exposition was in progress, singing in many operas, under the Gye regime. In 1862 she sang in Paris for the first time for three months, Vienna

(Continued on page 50.)

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Mrs. Oscar E. Busby, 233 No. Ewing Avenue, Dallas, Texas;

Houston, Texas, November 10; Dallas, Texas, January 12.

Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore., August 15.

N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash.

Adda C. Eddy, 136 W. Sandusky St., Bellefontaine, Ohio, Nov. 9.

Beatrice S. Eikel, Kidd-Key College, Sherman, Texas.

Jeanette Curry Fuller, Rochester, New York.

Cara Matthews Garrett, Bay City, Texas.

Normal Class, August 25.

Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind.

Winona Hill, 75 Sprague Avenue, Bellevue P. O., Pittsburgh, Pa., November 1 and March 15.

Maud Ellen Littlefield, Kansas City Conservatory of Music, Kansas City, Mo. Sept., Tulsa, Okla.; Oct., Independence, Kan.; Nov., Phillips Univ. Enid, Okla.; Jan and Feb., 1921, Kansas City, Mo.

Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas.

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Laura Jones Rawlinson, 554 Everett Street, Portland, Ore.

Mrs. Ura Synnot, 824 No. Ewing Avenue, Dallas, Texas.

Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas.

Una Clayton Talbot, 3068 Washington Blvd., Indianapolis, Ind.

Isabel M. Tone, 469 Grand View Street, Los Angeles, Cal.

Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla.

October 15, Oklahoma City, Okla.

Anna W. Whitlock, 1100 Hurley Avenue, Fort Worth, Texas.

Clara Sabin Winter, Fort Hays, Kansas Normal School, Hays City, November 15; Topeka, April, 1921.

Mattie D. Willis, Classes New York, Carnegie Hall, Room 915, September 14 and June 6; Waco, Texas, November 15 and February 7.

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(Continued from page 41.)

and Dubois. The quartet of the church—Mrs. Fred Jones, soprano; Mrs. Edward Ries, contralto; Charles Stone, tenor, and Howell James, bass—assisted with numbers by Watson and Woodward. Mr. McAmis is only twenty-one and San Antonio is very proud of her sons who have accomplished things in the musical world. He is an Associate of the American Guild of Organists, and organist and director of music at Beck Memorial Church, New York.



Answers to letters received in this department are published as promptly as possible. The large number of inquiries and the limitation of space is responsible for any delay. The letters are answered serially.

NELLY GRAY

"Could you tell me in what year the former favorite song, 'Darling Nell Gray' was published?"
The song, "Darling Nell Gray," which was certainly at one time one of the most popular, was published in 1856.

BEETHOVEN

"Which is considered the most interesting and attractive of Beethoven's earlier works?"
The so-called "Moonlight" sonata, opus 27, can be called one of Beethoven's earlier works as his compositions ran up into more than a hundred. It certainly is one of the best known and is always interesting.

KAMENOI-OSTROW

"What is the meaning of 'Kamenoi-Ostrow'?"
Kamenoi-Ostrow is the name of an island resort near Petrograd and the composition is intended as a description of twenty-four of the people that Rubinstein met there at different times. He called them twenty-four portraits.

CHAUTAUQUA COMPANIES

"Could you tell me of any reliable Chautauqua companies that send companies abroad, say to England or Australia? We have a fine trio, violin, cello and piano, three young men who are seriously studying music and have planned doing Chautauqua work of this kind, playing only the best music."
The Information Bureau does not know of any company that sends organizations of musicians abroad. Usually a trio or any other association would have to make a reputation for itself in this country before being engaged for any foreign tour. Also, it would be better to be under the management of some well known impresario in order to become known here first. As you are all students, you cannot expect to take a prominent position before the public, putting yourselves in competition with established organizations who have played together for years, while you have had only a year or two of practice together. Your ambition is a laudable one. Your playing only the best music is much to be applauded, but do not attempt to appear before critical audiences until you are fully equipped. Play as often as possible before audiences in your immediate neighborhood, even if the audience is critical; something will be excused if they know you are a young "trio." Hear all the good music that you can, but do not make an attempt at a "career" until you are thoroughly well assured of your being able to make a success.

BANDS ON SHIPS

"Can you tell me if any of the passenger carrying ocean liners ever use concert companies on the voyages?"
The ocean going steamers usually employ their own bands, some of them having two distinct ones; the larger of the two to play on deck, the smaller for the "Palm Room" and for the dining room in the restaurant, if there is one on board. Most of the members of these bands are also engaged in some other occupation on board; that is many of the stewards are capable of playing some instrument and are engaged as stewards because they are also musicians. No small organization would be engaged just for the voyage.

GREATEST WOMAN PIANIST

"Who is the greatest living woman pianist, and who was the greatest woman pianist of all time?"
To name anyone as the "greatest" would be a thankless task, for there are as many different opinions about that as there are players. Fannie Bloomfield Zeisler has a great reputation; Olga Samaroff is one of the famous and successful pianists; so is Guiomar Novas, and so the list might run on. We each have our "favorite" and our own opinion, but it might not be the opinion of the majority.
For those of the past, Liszt might be thought to hold the first rank, but then there was Sophie Menter, and Carreño, regarded by many as the greatest of all. Better make your own choice from all you can hear and read of the present and past.

ADDRESS OF RINARDI WANTED

"I am trying to locate a singer who recently arrived from Vienna. He was known there by the name of Rinardi, but no information regarding his whereabouts will be highly appreciated."
The Information Bureau has been unable to obtain the address of Rinardi, but will be obliged if anyone knowing it, will send it in.

GWEE-DOUGH CHICKOLEENEE

"Kindly give me the pronunciation of Guido Ciccolini's name. To whom was he recently married? Where is he at present?"
The name is pronounced Gwee-dough Chickoleene. Sorry not to be able to give the name of his wife. He is in New York.

REGINALD L. HIDDEN

"We have been advertising to locate Reginald L. Hidden, violinist, for some time. As a very young girl I was a violin pupil of Mr. Hidden residing at 432 Jefferson Street, Portland, Oregon, and later he removed to Columbus, Ohio. For five or more years I have not known his whereabouts. He was very successful as an instructor and prominent socially, and a fine character. I am taking the occasion to inquire if you could suggest how we can procure his address. Perhaps he is a subscriber to the Musical Courier. He would be greatly pleased to receive this inquiry. The matter of locating Mr. Hidden is of great importance."
Will anyone knowing Mr. Hidden's address kindly send it to the Information Bureau, when it will be forwarded to the writer of the above inquiry.

BOSTON

(Continued from page 31)

of organ music. It is proposed to give a recital of an informal nature on the organ to which only teachers and students of the Conservatory will be invited, this to be followed, in November, by a public recital.

H. B. WILLIAMS ANNOUNCES RECITALS.

H. B. Williams, the well known local manager, will manage the recital to be given in Jordan Hall this season by Howard Goding, pianist, Saturday, October 23; Guy Maier and Lee Pattison, eminently successful two-piano team, early in the winter; Guy Maier, piano recital for young people, Saturday afternoon, November 27; Raymond Havens, pianist; the Hambourg Trio in January, and Lee Pattison in February. J. C.

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Information Bureau OF THE MUSICAL COURIER

This department, which has been in successful operation for the past number of years, will continue to furnish information on all subjects of interest to our readers, free of charge.

With the facilities at the disposal of the MUSICAL COURIER it is qualified to dispense information on all musical subjects, making the department of value.

The Musical Courier will not, however, consent to act as intermediary between artists, managers and organizations. It will merely furnish facts.

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Musical Comedy

For this week there are three new musical offerings on Broadway. "Hitchy Koo," Raymond Hitchcock's revue, comes to the New Amsterdam Theater. "Mary," the much talked about musical comedy by George M. Cohan, also has its metropolitan premiere at the Knickerbocker. "Lulu," formerly called "The Girl in the Private Room," comes to the Nora Bayes.

Ziegfeld "Follies" closed last Saturday, going to Boston for an extended run. This edition of the "Follies" made a financial record for the season just closed at the New Amsterdam.

"The Sweetheart Shop," a delightful musical comedy, has also closed its season here. It will be remembered that this show ran for a long time in Chicago, breaking all records in that city, and it was unfortunate that it closed at the height of its Chicago season to come to New York, where it did not receive the same cordial support. It is one of those peculiar things that sometimes happen, because it certainly was worthy and afforded real pleasure for an evening's entertainment.

"Jim Jam Jems," the musical comedy that came to the Cort last week, has received most favorable notices from the critics and has proven to be a very delightful comedy. It has been compared to that well known success, "Listen, Lester," and it is believed that it will perhaps equal the earlier show in popularity.

"Kissing Time" was the second opening last week. After delays it was presented with not any too great a success. Perhaps it is too early to determine just what the fate of this comedy will be.

It has just been learned that Irene Williams, prima donna at the Capitol Theater, and who sang with the Society of American Singers last season, has been engaged for the title role of the Wilson-De Wolf Hopper revival of "Erminie."

The Selwyns will present to New York within a few weeks their new comedy, "Sonny," by George B. Hobart. Raymond Hubbell is responsible for the interpolated music.

The centennial of the birth of Jenny Lind, the Swedish Nightingale, was observed with appropriate ceremonies at the New York Hippodrome on October 6, the anniversary of her birth, when Belle Story, the Hippodrome prima donna, appeared at both performances of "Good Times" on that day in a replica of the costume worn by the Swedish singer upon her first appearance in America at Castle Garden, now the Aquarium, in 1850. Miss Story sang on each occasion the two best known of Jenny Lind's numbers—the "Echo Song" and "Comin' Thro' the Rye." Between performances Miss Story, wearing the Jenny Lind costume, went to the Aquarium, where she again sang, this time at the piano used by Miss Lind upon her last appearance in America, and she obligingly posed for the photographers among the Jenny Lind relics on exhibition there.

One of the most artistic productions of the season is Earl Carroll's "The Lady of the Lamp," now rapidly approaching its fourth month at the Republic Theater. The happy blending of the romance of the "Flowery Kingdom" of twelve centuries ago with contemporaneous life in America gives this play an element of novelty that is most pleasing.

Florence Reed begins her third week in "The Mirage," Edgar Selwyn's new play at the Times Square Theater. This is a gripping drama, and Miss Reed's portrayal of "Irene Moreland" is one of the most convincing seen on Broadway this season. At the close of the first act Miss Reed goes to the piano and plays while the curtain slowly falls. Just this brief moment one realizes that it is an artist who is playing.

At a very early age it was noticed that she had unusual skill and an enormous amount of talent for music, and at the age of sixteen an exceptional career was predicted for her as her playing was marked by a great deal of individuality and brilliance. Just about this time she had an accident to her left hand which made it impossible for her to continue her practice and the development of her technic. It had never occurred to her or her parents that she might have unusual histrionic ability. In discussing her early musical career, Miss Reed laughed and said: "It was destiny. It took that slight thing to force me into the work that I was destined for." She is passionately fond of music and said that it was not unusual for her to go as many as five times in a week to hear the opera, if she happened not to be busy with pictures or working on a new play.

The violin solo played in the wings of the Frazee Theater during the first act of Margaret Anglin's play, "The Woman of Bronze," has caused considerable comment among music

Drama

Picture Houses

critics because of the rich, pure tones evoked in its effective rendition. That a little actress is, in truth, the invisible violinist is an actual fact. Although she is not the ingenue of the play who presumably plays the violin, she appears in the role of "Dorothy Barker," one of the friends of the sculptor's wife. In real life she is Vera Berliner, a name familiar to concert and vaudeville audiences. It was during one of her engagements in San Francisco that Miss Anglin heard her and sent for her. "If I ever have a play with violin music in it," she said, "I want you to play for me." It was three months ago that Miss Anglin sent for her and asked her if she would consider a part in "The Woman of Bronze."

Miss Berliner comes from a musical family. Her mother was musical director of a theater in Portland, Ore., being a pianist and violinist as well; her father also was a musical director. She made her debut at the age of eight while studying with her mother, and later went to her aunt, Mme. Gisela Weber, then at the Cincinnati College of Music. She has several relatives playing in the Cincinnati Symphony Orchestra now. While yet in her teens, she gave a big concert at the Auditorium in Chicago. Vera Berliner is very happy in her dual career, that of an actress and violin soloist.

THE RIVOLI

Russia got the lion's share of the musical atmosphere at the Rivoli last week. The program opened with the "Marche Slav" of Tchaikowsky, which was not as well done as it might have been, although the audience applauded loudly and at length. However, there was no fault to be found with the scene entitled "In an Isba," in which Russian folk songs and dances, a balalaika orchestra and accordionist were blended with remarkably fine effect. In the picturesque costume of their country and a setting which was decidedly Urbanesque, the scene was colorful, both to the sight and to the ear. A further musical offering was the first movement of the Grieg concerto in A minor, played by an invisible soloist, Mme. Volavy, on the Ampico reproducing piano and accompanied by the Rivoli Orchestra, Frederick Stahlberg and Joseph Littau conducting. Harry Rowe Shelley's "Fanfare D'Orgue" was the organ solo played by Prof. Firmin Swinnen as the finale. George Melford's "Behold My Wife" was the cinema feature.

THE STRAND

With the possible exception of the overture, everything last week at the Strand might have been selected for its particularly fitting place on a program which featured "Peaceful Valley" with Charles Ray. Of course, by no stretch of the imagination would one term the sixth Hungarian rhapsody of Liszt "peaceful," and as conducted by Carl Edouarde and Assistant Conductor Francis W. Sutherland it was given a performance thoroughly characteristic. The cimbalom cadenza by Bela Nyary was very effective and he deserved the hearty applause with which the audiences rewarded his efforts. The educational was a delightful bit entitled "Chumming with Chipmunks," and this was followed by a scenic prologue showing "Peaceful Valley." The lighting effects were particularly good, displaying a very realistic sunset and afterglow during which the invisible Lyric Male Quartet sang Von Tilzer's "I'll Be with You in Apple Blossom Time." Vanderpool's "The Light" never fails to please, and as sung by Eldora Stanford, soprano, it gained the spontaneous approval of the audiences. MacDowell's "A Sea Song," played by Ralph H. Brigham and Herbert Sisson, organists, completed the musical program.

THE RIALTO

Last week at the Rialto music lovers had another special treat in the reappearance of Emanuel List, basso profundo, who sang Earl Smith's "O'er the Billowy Sea" in fine style. Alma Doria, soprano, gave an aria from "Attila" (Verdi); she has a powerful voice which is excellent in the upper register but not so in her lower notes, where it came dangerously near the breaking point. In spite of her apparent poise, one was tempted to believe she might be suffering from nervousness. A Rialto innovation was in the interpretive dance, "The Butterfly and the Beetle," given by Grace Christie, of the Noyes Group; this met with much favor. The overture was Weber's "Euryanthe," played by the Rialto Orchestra, Hugo Riesenfeld and Lion Vanderheim conducting. The organ solo was the lovely "Morning" of Grieg, played by John Priest. Ethel Clayton in "Sins of Rosanne" was the film feature.

CRITERION

"Something to Think About," Cecil B. De Mille's latest screen production for the Paramount, began an extended engagement at the Criterion Theater this week. The story was written and adapted by Jennie Macpherson, who has collaborated with Mr. De Mille on some of his greatest screen successes. The film star is Gloria Swanson. "In the Trianon," a music and dance number, by Paul Osgard and Vera Myers, is a feature of the program. The orchestral number as well as the incidental music to the feature film and supplemental numbers, is conducted by Victor Wagner and Drago Jovanovich. Betty Anderson, who was heard last season at both the Rivoli and the Rialto, is the soloist.

CAPITOL

S. L. Rothapfel has prepared a most elaborate and interesting program, beginning October 24, the anniversary of the opening of "the largest theater in the world." Last week's program was altogether a pleasing one. The entire atmosphere fitted splendidly to the feature film, "The Song of the Soul," with Vivian Martin as the star. The Capitol orchestra, led by Erno Rapee, played Hosmer's "Southern Rhapsody," a composition of Southern melodies interspersed with original themes founded on negro rhythm. Mlle. Gambarelli and Alexander Oumansky danced delightfully in the number, "Stephanie" gavotte. A prizma picture, "May Days," called a fantasy of the South, was most beautiful. Irene Williams, heard last

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Direction of Hugo Riesenfeld
WEEK COMMENCING OCTOBER 24th

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2nd Week
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season when the policy of this theater was to give excerpts from the operas, was again the soloist. Miss Williams has a beautiful voice which she uses most artistically; it has matured considerably in the last few months, and she has gained much in perfecting her musicianship. Her solo was "The Song of the Soul," by Brill. MAY JOHNSON.

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REVIEWS AND NEW MUSIC

(Continued from page 47)

following. Hanslick wrote many praises of her. At this time Patti's mother left for Italy, making her home in Rome, where she died. They lived in Clapham, a London suburb. Her voice grew in volume, her dramatic instincts likewise, and people always wondered at her youthful appearance. She, herself, said she was moderate in all things, in eating and drinking, sleeping well, exercising much, leading a quiet, peaceful existence when not singing. Strakosch was ever at her side, substituting for her, rehearsing at operas the part she was to sing (actually singing her part), and in all things she was spared fatigue. When a photographer wanted her picture, Strakosch said he would "sit" for her, and when a devotee would propose marriage, Strakosch it was who said he would listen. Patti from this time on never attended general rehearsals; it was sufficient that Strakosch should be her substitute, and as he was her "coach" and knew exactly what she would do, this worked out all right. (In June, 1920, Tetrazzini refused to attend the rehearsal for the Festival concert in New York under Walter Damrosch, and was not permitted to sing; a lawsuit was the result.)

All this time affairs of the heart seem not to have entered Adelina's life; small wonder, for she was a busy girl, hedged in at all times. A young Milanese paid her devoted attention. The pair became engaged, and the young man urged immediate marriage. He further asked that she give up her operatic career, for he could not stand seeing other men (on the stage) making love to his sweetheart. Papa Patti would not consent to this, so the suitor became mad with rage, seized his hat and left. Her biographer says that she "fell in and out of love" several times before her first marriage, which took place some years later.

Patti filled brilliant engagements in Germany, France and Spain, singing "Margareta" in "Faust" in Hamburg for the first time in October, 1863. 1864-65 saw Patti in Paris, then back to England, singing again at another State Concert, and she appeared annually for twenty years at Queen Victoria's State Concerts. In 1865 she sang at a Handel Festival for the first time, Sir Michael Costa conducting. Her singing of "Rejoice Greatly" and of "I Know that My Redeemer Liveth" were highly praised, although she took liberties with some passages, using the rubato frequently. "Let the Bright Seraphim" quite enraptured the audience. July 5, 1865, the first typical "Patti Concert" took place at St. James' Hall. Lucca, Mario, Brignoli and Graziani assisted. The Bach-Gounod "Ave Maria" was one of her numbers, followed by "Comin' Thro' the Rye" and "Home, Sweet Home." She sang the latter in a way unforgettable, spontaneous, inspired, effortless and at the same time replete with the purest beauty. When the present writer heard her sing this in Cleveland, Ohio, in 1887, it was even then a touching thing, and Patti was forty-four years old. In 1866 she met the tenor, Ernest Nicolini, who, twenty years later, was to become her husband. The life at Clapham continued, with tours in Great Britain and on the Continent, and acquaintance with her first husband was made in Paris. The Marquis deCaux, head of a noble family, was Equerry to the French Emperor, Napoleon III. Emperor and Empress were sincerely attached to Patti, and they aided the Marquis in his suit. Strakosch was in favor of the marriage, but Papa Patti did not like the Marquis at all. In 1868 the pair were married in the Roman Catholic church of Clapham, spending the honeymoon on the Continent. At the Rossini funeral about this time Patti sang the duet "Quis est homo" with Alboni. Papa Patti was growing old, and the Clapham house was given up. About this time the three Patti sisters met in Paris for the first time, and at a reception given by the Marquis deCaux they sang together the trio from Cimarosa's opera "Il Matrimonio Segreto." They had never sung together before, and never did again. This was the very zenith of her career, but covered a period of her life when she was gradually learning that she and her marquis were not well mated. This "dapper little gentleman," as Mr. Klein calls him, was always on hand when she sang and generally in the way. "Aida" was then new, and when Patti essayed the title role much was doubted. It was, however, acknowledged that Patti won the finest triumph of her career in the opera. She personally superintended the preparation of her costumes, but amazed by appearing as natural, that is, with uncolored skin. She was so dark hued, however, that this was not necessary. Stories suggesting her unhappiness with the Marquis deCaux were prevalent; after eight years they agreed that they could never get along together and so a separation took place in 1877. Patti divided her fortune with him, and it is said he got \$300,000. In 1886 she was married to Signor Nicolini, purchasing what became her permanent home, Craig-y-Nos, in the Swansea Valley. (The name means literally "Mountain of the Night," and it has been described as an oasis in the desert, such is the character of the surrounding country.) The contrast between the artificial court life at Paris and the solid, tranquil domesticity of Craig-y-Nos was marked, and the better conduct of her business affairs, with much higher fees for her appearances, all conducted to a happy life. At this time she was paid \$1,000 a night by Mapleson; ten years later she was paid five times as much in the United States. Nicolini was the principal one to demand these terms.

In 1881 she was persuaded to visit America, the home of her girlhood, Henry E. Abbey undertaking her tour. But in New York the concerts were not in demand; "opera" was the cry, and under Colonel Mapleson she appeared at the Academy of Music, with Scalchi, Nicolini, Fursch-Madi, Campanini, Galassi and Del Puente. She was paid \$4,500 per night, invariably in advance. At this time the rivalry of the newly built Metropolitan Opera House was keenly felt, and the two organizations were literally at each other's throats. The Metropolitan lost over a half million dollars, Mapleson less, so that he continued the fight two more seasons. The company stopped at Salt Lake City and took dinner with Brigham Young in his private car. In San Francisco the "Patti Epidemic" developed into mighty proportions. Mapleson was charged with "obstructing the public highways," because the crowds which stood for hours around the theater bothered traffic; he had to pay a fine of \$75. All of which was good advertising for the burly Colonel Mapleson. In the course of two seasons he had paid her some half a million dollars, an immense sum, beyond all previous experiences and not again equaled until Paderewski came. Dr. Leopold Damrosch inaugurated the season of German opera at the Metropolitan Opera House that year, and it became increasingly evident that the days of Italian opera at the Academy of Music were at a close. The road tour that followed was successful, and the escorting of the prima donna to and from her hotel by torchlight processions began, all engineered by Mapleson. Bands played, choruses sang, milk-white steeds were in the escort, and a genuine hurrah resulted. At a banquet in her honor William Steinway, William Winter, Dr. Damrosch and Max Maretzek were present. The latter told how he promised to go out and buy a box of candy for the prima donna when she was nine years old, his reward to be a kiss. Thereupon Patti bore straight down on him and said in the presence of all: "Max, if I gave you a kiss for a box of candy then, I'll give you one for nothing now!"

Interested readers know of Patti's life since the above period; of her private theater in the castle, of her many charity affairs there, when she sang or acted in pantomime, the gorgeous functions, with nobility attending, of Nicolini's fishing and hunting proclivities. Then came her real "farewell" American tour in 1903, after the death of Nicolini, when she was just sixty years old and married for the third time to Baron Cederström, a tall, thin gentleman younger than herself. (This took place in 1899, just a year and a week after Nicolini died.) Her retirement followed, and she died in 1919 at the castle and is buried at Pere Lachaise Cemetery, Paris, near the graves of her father and sister.

The book contains many pictures of Patti, beginning with the ten-year-old child, continuing through various roles, of the castle and surrounding country, and is finely gotten up. Dedicated: "In Memory of the Great Singer, I Dedicate this Book of her life to her husband, Baron Rolf Cederström."

MUSIC

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"Boy Scout Song Book," Compiled and Edited by the Publishers.

The Scout Oath, and the Scout Law are printed at the beginning of this booklet. "Joy and Music" occupies the entire back page, in which it is asserted that "If America should go to war with any other country America would win—because the American people are the most joyous people in the world." "Music is the heart of Joy, and to sing with the spirit is to advance civilization through the carrying power of Joy."

The classified index shows all manner of songs in this book, beginning with Achievement, Animals, then through Cheerfulness, Christmas, Cleanliness, Comradeship, Courage, Devotion, Evening, Flag, Freedom, Friendship, Generosity, Health, Helpfulness, Home, Humor, Imitation, Kindness, Law and Order, Male Voices, Marches, Mass, Morning, Narrative, Nature, Patriotism, Precept, Reading, Rounds, Scouting, Sea, Sentiment, Spirituals, and Stunts. It will be seen that a very big range of subjects is covered, providing the Boy Scouts with songs for every occasion. Hymns, popular folk songs, all the bugle-calls, soldiers' songs, modern army songs, many Rounds of known merit, negro songs—all this is found in the book of 124 pages, easily carried in the pocket.

"Laurel Glee Book," for Male Voices, by M. Teresa Armitage
The same publishers issue this book, some 126 pages, in which the voice parts are usually printed on two staves, with piano accompaniment below. She calls attention to the growing number of glee clubs for male voices, in the community, in schools and industrial organizations. The editor aims to supply a collection of fine songs, old and new, so arranged as to combine the greatest amount of harmonic effect with the fewest difficulties. Many of the songs are harmonized in three-part harmony, and it has been kept in mind that a book that should be useful for organizations of limited experience should be practical, that is, not too difficult nor of too great range for singers of limited training. The greater portion of the arrangements were made by N. Clifford Page, who is experienced and sensible in this field. Harvey Worthington Loomis, Louis Adolphe Corne and George Lowell Tracy are other contributors. Included in the book are Eton Boating Song, Old American Tunes, Sailor's Chanters, Southern Songs, College Songs, Plantation Songs, Chinese, Irish, English, French, U. S. Army, Slave Songs, and settings of all manner of solos, anthems, etc., such as "Low Backed Car," "Old Black Joe," "Send Out Thy Light," "Sweet and Low," "When Johnny Comes Marching Home," "Who is Sylvia," "Little Jack Horner," etc. There are many humorous songs included, and also many which are printed in the Boy Scout Book previously mentioned.

J. FISCHER & BRO., NEW YORK, BIRMINGHAM, ENG.
Solo di Clarinetto, for Organ, by M. Enrico Bossi, Edited by Pietro A. Yon
The work, some seven pages long, sounds as if it was the slow movement of a concerto for clarinet, with organ accompaniment. The melody is plaintive, proceeding to various keys more or less related, with many chromatics, to an interlude for expressive stops; then dying away on the voice celeste stop.

"Alla Marcia," for Organ, by M. Enrico Bossi, Edited by Pietro A. Yon
Another excellent work for organ, more difficult than the preceding, and inasmuch as the pedals have considerable importance, "one-legged" organists cannot play this piece, which abounds in chords, staccato and legato, strongly rhythmical throughout, and coming to triumphant end, the pedals still busily employed. It is needless to say that Mr. Yon, the New York composer and organist, whose important "Concerto Gregoriano" made such a hit when played by him with the Philadelphia Symphony Orchestra last season, has taken care that every note and phrase is absolutely correct.

Sundelius Triumphs as Mimi

From the Pacific Coast come glowing accounts of Marie Sundelius' success in "La Boheme" with the Scotti Grand Opera Company in Seattle. Haensel & Jones, her managers, received the following telegram from Alma Voedisch: "Sundelius tremendous success here tonight as Mimi in 'La Boheme'—Everybody thrilled by her performance—Was glad to be present."

Besides filling many other important engagements before her opera season with the Metropolitan opens, her managers announce that Mme. Sundelius has lately been booked to appear at a festive concert in St. Thomas, Canada, on Monday evening, November 1.

Van der Veer With Handel & Haydn Society

An engagement of particular importance is one just contracted for by Mr. Mudgett, the manager of Symphony Hall, Boston, for Nevada Van der Veer's appearance as soloist with the Handel and Haydn Society on the afternoon of December 19 and the evening of December 20, in "The Messiah." This booking is in the nature of a re-engagement, for Mme. Van der Veer sang "Elijah" for this musical society on Easter Sunday of last year with brilliant success. Nevada Van der Veer has been called one of the few really great oratorio singers of the day.

Jenny Lind Centennial Celebrated at the Aquarium

The Central Committee of the Jenny Lind Centennial Celebration, through the courtesy of the New York Zoological Society, gave a musical program at the Aquarium on October 6 in commemoration of the one hundredth birthday of the great singer. There was a good sized audience present.

Columbia University Orchestra Resumes Work

The Columbia University Orchestra, under the direction of Herbert Dittler of the department of music, resumed rehearsals Wednesday evening, October 6, in 701 Journalism Building. The orchestra, which gives two concerts each college year, has a limited number of vacancies for players outside of the university.

Two More Han Hess Engagements

Two more engagements have come in for Han Hess, the cellist—one in Indianapolis, Ind., November 4, and the other in Maywood, Ill., November 19. A busy season is ahead of this brilliant artist.

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